

THE DIAPASON

DECEMBER, 2000



V 2 8 2000

Our Savior's Lutheran Church, Rockford, Illinois
Specification on page 22

Here & There

Trinity Church, Copley Square, Boston, continues its "Fridays at Trinity" series of noontime recitals: December 1, Mark Dwyer; 12/8, Trent Johnson; 12/15, Michael Lizotte; 12/22, Brian Jones; 12/29, Richard Hill. For information: 617/536-0944, x311.

Trinity Episcopal Church, Santa Barbara, California, presents its Advent Organ Series, Sunday afternoons at 3:30 pm. The series began on November 26 with David Gell, and continues on 12/3, Mahlon Balderston; 12/10, Ray Urwin; 12/17, Oluf Christian Lund. For information: 805/687-0189.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music events: December 3, Advent Lessons & Carols; 12/15, Cathedral Ringers Handbell Ensemble; January 7, Epiphany Feast of Lights. For information: 205/226-3505.

The Plymouth Music Series presents "Welcome Christmas" on December 3, 9 and 10 at Plymouth Congregational Church, Minneapolis, Minnesota. The program features Dave Brubeck's *La Fiesta de la Posada*, honoring the composer's 80th birthday; a mariachi orchestra, soloists, the Ensemble Singers and Chorus of the Plymouth Music Series; carols from Haiti, Argentina, Brazil, Canada and the U.S.; and works by Minnesota composers Steve Heitzeg and Stephen Paulus. For information: 612/547-1459.

First United Methodist Church, Charlottesville, Virginia, presents special music events this month: Christmas Noonday Concerts on Wednesdays at 12:10 pm, December 6, 13, and 20; Vaughan Williams' *Fantasia on Christmas Carols*, December 17. For information: 804/296-6193.

Emmanuel Church—Chester Parish, Chestertown, Maryland, continues its concert series: December 8, 9, The Chester River Chorale, program of seasonal music; 12/31, Christmas Lessons & Carols. For information: 410/778-3477.

Connecticut Choral Artists (CONCORA) presents its 2000–2001 season: December 10 & 11, An Alpine Christmas; March 11, Bach, *St. Matthew Passion*; April 21, operatic choruses and scenes. Other concerts include: November 12, song recital, music of Copland; 11/14, chamber music of Copland, Thomson, and others. For information: 860/224-7500.

Friends of the Kotschmar Organ presents Christmas with Cornils on December 19 at 7:30 pm. Municipal organist Ray Cornils will be joined by the Kotschmar Festival Brass and the Southern Maine Boys and Girls Chorale in the annual holiday concert at Portland (Maine) City Hall. For information: 207/883-9525; <www.foko.org>.

The Calvin Symposium on Worship and the Arts takes place on January 12 and 13 at Calvin College, Grand Rapids, Michigan, with the theme "Making the connections: Practicing our faith in worship and daily life." Topics include preaching, drama, organ and piano music, worship planning, visual art, and congregational song, with presenters Hal Hopson, Martha Hopson, Carl Stam, John Witvliet, and others. For information: 616/957-6088; <worship@calvin.edu>.

The Organ in Christian Worship, a colloquium for organists, pastors, theologians, liturgists, and organ builders, takes place February 4–6, at Princeton Theological Seminary, Princeton, New Jersey. "While the pipe organ remains the iconic instrument associated with Christian worship by secular society and

by some within the church, its role is diminishing in congregations across North America. . . this trend converges with a thoroughgoing revitalization within the guild of traditional organ builders . . . but will these instruments play a significant role in future Christian worship practices?" The schedule includes festival evening prayer, morning prayer, morning worship, recitals, plenary sessions, and break-out sessions, with presenters Michael Bauer, John Boody, Mark Brombaugh, David Cherwien, Quentin Faulkner, Paul Fritts, David Hurd, Martin Jean, Joan Lippincott, William Porter, Paul Westermeyer, and others. The event celebrates the installation of a new organ by Paul Fritts at Princeton Theological Seminary. For information: 609/497-7890.

The Reuter Organ Company has announced the inaugural round of the Augustana Arts/Reuter National Undergraduate Organ Competition, hosted by Augustana Lutheran Church, Denver, Colorado, on February 23–27. The competition, February 25, is open to students currently enrolled full-time in a U.S. undergraduate organ program. Contestants will play Handel's Concerto in F, op. 4, no. 4; a Bach work (contestant's choice); and a romantic or contemporary work. A recording of the repertoire and completed application (with check) must be postmarked no later than January 12. First prize is \$5,000 and a performance with Musica Sacra Chamber Orchestra; second prize \$2,000 and recital; honorable mention (two awards) \$500 and recital. The competition weekend begins on Friday, February 23, with a dinner and a recital by performer and judge Stephen Hamilton. Each finalist will be assigned practice time on the church's four-manual Reuter organ on Saturday, February 24. The competition will take place on Sunday, February 25, from 1:30–5 pm. On Monday, February 26, at 7 pm, the three runners-up will perform a recital in an area church. The first prize winner will perform the concerto on Tuesday, February 27, in concert with Musica Sacra Chamber Orchestra at Augustana Lutheran Church, and the formal announcement of all awards will be made at the concert. For application materials, organ specifications, and more information: Music Administrative Coordinator, Augustana Lutheran Church, 5000 E. Alameda, Denver, CO 80246; 303/388-4678; <cranderose@uswest.net>.

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2001, applications must be received by January 31. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1,000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.

The Plymouth Music Series has announced the winners of its Christmas Carol Contest, co-sponsored with the American Composers Forum. Emily Maxon Porter's "I Sing the Birth" and Brian Holmes's "The Shepherd and the King" were selected from a field of 87 contenders. Each composer receives a prize of \$1,000, and the carols are premiered at the "Welcome Christmas" concerts December 3, 9, & 10.

The results of the **Bruges Organ Competition** have been announced. There were 46 applications and 32 participants. First prize, Tobias Lindner (Germany); second prize ex-aequo, Frédéric Champion (France) and Erich M. Türk (Romania); third prize ex-

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BRIAN SWAGER

Carillon

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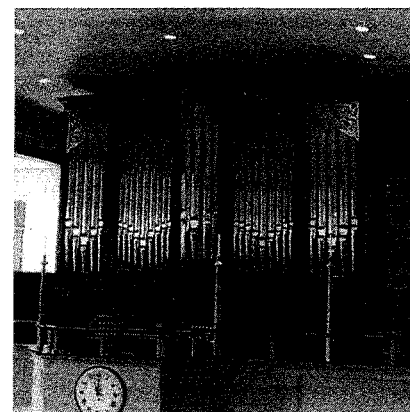
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aequo, Hye-Sun Park (Korea) and Christian Schmidt (Germany).



Erben organ, 1849, Old Presbyterian Meeting House, Alexandria, Virginia

The Old Presbyterian Meeting House, Alexandria, Virginia, presented Noon in June, a series of organ recitals on Wednesdays, June 7, 14, 21, and 28. Performers included Eric Plutz, Erik Suter, Wayne Earnest & Jina Tirrell



Lively-Fulcher organ, 1997, Old Presbyterian Meeting House, Alexandria, Virginia

and Robert Grogan. The recitals were played on the two organs of the church: Lively-Fulcher, 2-manual, 30 stops, 35 ranks, 1997; and Henry Erben, one manual, eight stops, 1849.

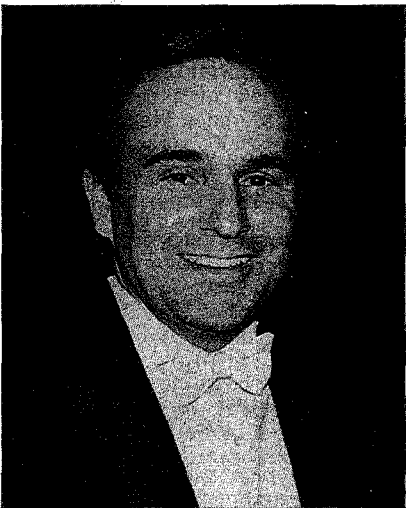
Cantores in Ecclesia performed in concerts and Masses at five Chicago churches this fall: October 30, Old St. Patrick's Church; November 1, St. John Cantius; 11/2, St. Wenceslaus; 11/4, St. Mary of the Angels; and 11/5, Holy Name Cathedral. Cantores in Ecclesia—Dean Applegate, director; Delbert Saman, organist—is an ensemble of

boys, girls, and adults who specialize in Gregorian chant and sacred polyphony from all periods. For information: 773/989-5913.

"When Worlds Collide" was the title of a concert at the Jack Singer Concert Hall, Calgary, Canada, on August 15. The program was billed as "an interstellar meeting of the Carthy Organ and the Chinook Theatre Organ," played by Christopher Dawes, and included music from *Star Wars* and *The Planets*, along with works of Gershwin and popular tunes. The series "Organ a la Carte" is sponsored by the Calgary International Organ Foundation.

Appointments

Carol Henry Bates has been appointed editor of *Early Keyboard Journal*, following the retirement of Lillian Pruett. Ms. Bates will assume duties beginning with volume 19 (2001). The *Journal*, a refereed publication with international circulation, welcomes article submissions pertaining to the music, performance practices, and organology of keyboard instruments up to about 1850. Additional information, including guidelines for submissions, is available at <www.ekjournal.org>. Inquiries and article submissions should be addressed to Carol Henry Bates, Editor, 108 Dale Valley Rd., Columbia, SC 29223-5134; <chbates@email.com>.

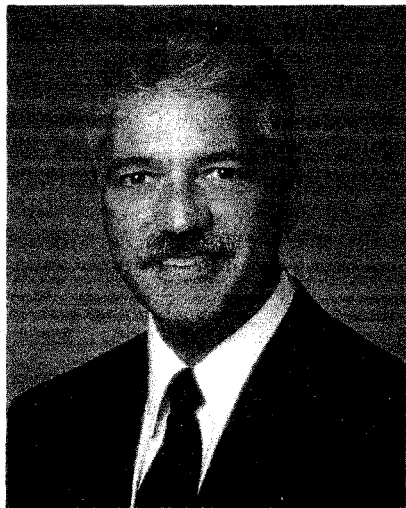


John Emory Bush

John Emory Bush has been appointed director of music and organist at St. Matthew's Episcopal Cathedral, Dallas, Texas. He succeeds E. Davis Wortman II, who was recently appointed director of music and organist at St. James Episcopal Church in New York City. Bush began his music studies at the age of seven in his native Michigan, and is trained as a conductor, pianist, organist, and harpist. Following studies at the University of Michigan, University of Maryland, Westminster Choir College, and Albion College in Michigan, where he received the BMus, he earned the MMus from the Juilliard School in 1990. His organ teachers include Marie Claire Alain, Joan Lippincott, and Leonard Raver. He served for the last eight years as director of music and organist at St. Paul's Episcopal Church in Burlingame, California, as well as director of choral activities at the College of Notre Dame in Belmont, California. He was also a member of the faculty at the San Francisco Conservatory of Music. He continues as conductor and artistic director of both the Valley Choral Society, Livermore, California, and the San Francisco Concert Chorale.

James Gandre has been appointed Dean of the College of the Performing Arts at Roosevelt University, Chicago. Gandre was formerly dean of enrollment and alumni and ensemble faculty member at the Manhattan School of Music in New York; he was with the conservatory since 1985. He is a writer/consultant for the Peterson's Guides Professional Degree Programs in

the Visual and Performing Arts and served as the only chairperson of the Advisory Committee for the National Performing and Visual Arts College Fairs. Gandre is a member of the Board of Visitors of the Walnut Hill School in Massachusetts and is a voting member of the Grammys. He earned the BMus cum laude in 1981 from Lawrence University and the MMus in 1983 from the San Francisco Conservatory of Music. He will receive a doctorate in Higher Education Leadership from the University of Nebraska in 2001.



Dennis Janzer

Dennis Janzer has been appointed senior organist at Coral Gables Congregational Church, Coral Gables, Florida. He leaves the position of organist at Reformation Lutheran Church in Milwaukee, Wisconsin, which followed a 13-year tenure at Grand Avenue Congregational Church in Milwaukee. Born and raised in Hartford, Wisconsin, Janzer was organist at St. John's United Church of Christ in Hartford for 16 years. For the past 10 years, he taught music theory and composition at the University of Wisconsin-Milwaukee. He holds a master's degree from the University of Wisconsin-Milwaukee, where he studied composition with John Downey. Piano and organ studies took place at the Wisconsin Conservatory of Music and, under Sister Theophane Hytrek, at Alverno College. He also holds bachelor's and master's degrees in biology from Marquette University. Last summer, Wayne Leupold Editions published three more of his organ compositions: *Festival Solos: I. Grand Choeur, II. Toccata Jubilee, III. Toccata Modale*. Janzer's *Duologue*, for trumpet and organ, won first place in the International Trumpet Guild's 1995 composition contest. Janzer performed his own works at the 1995 OHS Convention in Michigan. His *La Fête Triomphale*, for brass and organ, was commissioned by the Milwaukee Symphony and premiered at the 1994 rededication of St. Josephat's Basilica in Milwaukee. Since his appointment to Coral Gables, Janzer has already written several arrangements and responses for church choir. His musical setting of the church's vision statement was premiered on November 5 at the installation of the Rev. Donna Schaper as the church's new senior minister.

Here & There

Roberto Bertero is featured on a new recording, No. 59 in the series, "Great European Organs," on the Priority label (PRCD 690). Recorded on the Van den Heuvel organ in the Church of St. Eustache, Paris, France, the program includes works of Prokofiev, Tchaikovsky, Borodin, Scarlatti, Fletcher, Debussy, and Duruflé. For information: 518/436-8814.

John Fenstermaker is featured on a new recording, *A Brass & Organ Christmas in Grace Cathedral*, on the Gothic label (G 49120). Fenstermaker is joined by The Bay Brass, A. David



Janette Fishell and Colin Andrews with Prof. Tong Soon Kwai at Seoul's Torch Center

Krehbiel, conductor, in 17 selections by Handel, Schütz, Holst, Gabrieli, Bach, Yon, Balbastre, and others. For information: 714/999-1061.

From May through October 2000, organists Janette Fishell and Colin Andrews played recitals and conducted masterclasses throughout Asia, South Africa, the United Kingdom, Italy, France, Ukraine, and the United States. Highlights included masterclasses at Yonsei University, Seoul (South Korea), and at the AGO National Convention in Seattle, as well as recitals at the cathedrals of St. Giles (Edinburgh), St. Paul's (London), Coventry, and Southall Minister, the Universities of Tokyo, Praetoria, and Stellenbosch (South Africa), at La Trinité (Paris), and for international festivals in Kiev, Venice's Basilica dei Frari and Aprilia (Italy). Mr. Andrews is Organist/Master of the Choristers at St. Stephen's Episcopal Church, Goldsboro, North Carolina, and Dr. Fishell heads the Organ and Sacred Music programs at East Carolina University, in addition to her work as director of music/organist at St. Paul's Episcopal Church, Greenville, North Carolina.

British organist Andrew Fletcher played several recitals in October as part of a North American tour, including recitals on three new Reuter organs: October 18, University United Methodist Church, Baton Rouge, Louisiana (III/48); October 22, First Presbyterian Church, Philadelphia (IV/79); and October 24, First United Methodist Church, Arab, Alabama (II/36).

Christian Lane, a sophomore at the Eastman School of Music, won the organ performance competition at the Albert Schweitzer Organ Festival held in September at First Church of Christ, Wethersfield, Connecticut. Lane, 19, was one of six finalists, and received the grand prize of \$2,000 and the opportunity to perform on the closing day of the festival. A native of Maryland, he studies organ with David Higgs and harpsichord with Arthur Haas, and is currently assistant organist at Third Presbyterian Church, Rochester.

Two premieres of works by Aaron David Miller took place in September. At Fourth Presbyterian Church, Chicago, *Laudate Dominum*, for choir and organ, was sung by the Morning Choir during services on September 17, with the composer at the organ. The work has been recorded and will be available on CD from Fourth Church. Also on the recording are additional works by Dr. Miller, including his anthem for a cappella choir on the hymn "Take my life, and let it be"; a work for brass octet and organ, titled *Advent Fanfare*, on the hymn "Prepare the Royal Highway"; and *Noel in French Style* for solo organ, played by the composer. The second premiere took place in a recital by Edward Moore on September 29 at National City Christian Church in Washington, DC. Moore commissioned the work, *National City Fanfare*, for



Aaron David Miller

that recital. In February 2001 another of Miller's works will be premiered. Brink Bush will perform *Fantasy on "St. Clement"* for the dedication recital of the new Cornell Zimmer organ at Grace Episcopal Church, Anderson, South Carolina. Ausgburg Fortress has recently published six Chorale Preludes by Aaron Miller.



Robert Noehren

Robert Noehren celebrates his 90th birthday this month. Born on December 16, 1910, in Buffalo, New York, Noehren continues active as an organist and author. This past year witnessed the release of a re-mastered CD of his recordings on his organ at St. John's Cathedral, Milwaukee (*The Robert Noehren Retrospective*, Lyrichord LYR-CD-6005; see review in the December 1999 issue, p. 11) and his book, *An Organist's Reader: Essays* (Harmonie Park Press; see review in September 2000, p. 10-11). Robert Noehren has enjoyed a distinguished career as recitalist, scholar, teacher, composer, and organ builder. He was for many years chairman of the organ department and university organist at the University of Michigan, has made more than 40 recordings, authored numerous articles, and built more than 25 pipe organs throughout the country.



Frederick Swann

Frederick Swann is featured on a new recording, *The Great Organs of First Church, Vol. 1*, on the Gothic label (G 49118). The organs of First Congregational Church, Los Angeles, represent the work of E.M. Skinner, Schlicker, Möller, and the Hagerstown Organ Co., totaling 346 ranks, 265 stops, 233 voices, and over 20,000 pipes. The program includes works of Weitz, Buxtehude, Wright, King, Bach, Vierne, Messiaen, and Weaver. For information: 714/999-1061.

Indiana University Press has announced that the book, *Organists and Organ Playing in Nineteenth-Century France and Belgium*, by Orpha Ochse, is now available in paperback; 288 pp., 36 b/w photos, \$24.95 (paper), \$39.95 (cloth); 800/842-6796.

The Organ Literature Foundation has announced the availability of the *Organ Yearbook #28*; 165 pages, illustrated, \$46 (plus \$3 postage). The book includes articles on the scaling of historic stops, plainsong settings, the organ in Sonderburg Castle Chapel, *Inégalité*, the British church organ and liturgy 1480-1680, the ballroom organ in Buckingham Palace, and other topics. For information: 781/848-1385.

Choristers Guild has announced new publications. *A Child Shall Lead: Children in Worship* is a source book for Christian educators, musicians, and clergy, and includes strategies for teaching children about worship, articles and resources for planning worship services that extensively involve children (CGBK64, \$19.95). *Halle, Halle: We Sing the World Round* features songs

from the world church for children, youth, and congregation, compiled and written by C. Michael Hawn. Teacher's edition CGC41, \$19.95; singer's edition CGC42, \$5.95. For information: 937/228-6118; email: <order@lorenz.com>

A new data base CD-ROM of 102,000 organ specifications and 4,500 photos is available for \$22.00 (49DM); H.D. Weisel, Box 505, D-56225 Ransbach-Baumbach, Germany; fax 49 2623 80299; <www.t-online.de/home/weiseledv/hom2.htm>.

The Girls and Men of Sheffield Cathedral Choir are featured on a new recording, *Et in Terra Pax*, on the Lammas label (LAMM 124D). Directed by Neil Taylor, the program includes works of George Malcolm, Lennox Berkeley, Grayston Ives, and Mark Blatchly. For information: 01727 851 553; <www.lammas.co.uk>.

The Choir of St. Michael's Church, Cornhill, England, is featured on a new recording, *A Festival of Lessons & Carols from the City of London*, on the Regent label (REGCD 140). Directed by Jonathan Rennert, with organist Andrew Earis, the program includes nine lessons and carols, works by Parry, Bridge, Peerson, Weber, Popplewell, Thalben-Ball, Howells, Darke, and others. For information: 01902 424 377; fax 01902 717 661.

Collegium USA has announced new recordings for the Christmas season: *Sing, Ye Heavens*, the Cambridge Singers (COL 126); Bach, *Christmas Oratorio*, Helmuth Rilling (HAN 92076); *In dulci jubilo*, Harmonic Brass (HAN 98123); *Opera Omnia*, Brunckhorst (HAN 98364); *Sing We now of Christmas*, Clarion Chamber Chorale (CCF 1001); and *The Christmas Story*, Waverly Consort (WAV 13099). For information: 800/367-9059.

Austin Organ Company has completed the installation of a new 5-manual console for the Kotschmar Memorial Organ in Merrill Auditorium at Portland City Hall, Portland, Maine. The Friends of the Kotschmar Organ celebrated the project with a dedication concert on October 24 by Gillian Weir, and on October 27 a screening of the film *The Cat and the Canary* with Dennis James providing the organ accompaniment. For information: <rcormils@clinic.net>.

C.B. Fisk has completed a five-rank practice organ with three manuals and

pedal for the Shepherd School of Music at Rice University. Designed to complement the French romantic Opus 109 in Edyth Bates Old Recital Hall, the organ was built with the cooperative efforts of C.B. Fisk (Opus 118) and John E. Schreiner (Opus 3), now of Toledo, Ohio. The visual and mechanical designs were executed by Schreiner in consultation with Charles Nazarian and Steve Dieck while Schreiner was working in the Fisk shop in 1998. Tonal design, scaling, and shop voicing were done in consultation with David Pike. The organ was installed last summer by Schreiner and Rick Isaacs from the Fisk shop, and finish voicing was carried out by Schreiner and Pike.

The Reuter Organ Company and the Pro Organo label have released a CD recording of their latest collaboration, made on Reuter's Opus 2196 at the University Presbyterian Church, Seattle, Washington. Entitled *For All the Saints*, the recording features John Weaver performing the Ernst/Bach *Concerto in C Major*; Brahms, *Eleven Chorale Preludes* (Nos. 1, 4, 5, 7, 8, 11); Franck, *Grand Pièce Symphonique*; and Weaver, *Variations on "Kingsfold"* and *Variations on "Sine Nomine"*. Weaver played the organ in three recitals at last summer's AGO National Convention. The instrument (see *New Organs*, October, p. 22) spans the front of the sanctuary, displaying 80 facade pipes of polished tin and copper. The installation was part of a multi-million dollar sanctuary renovation. For more information see the Reuter web site <www.reuterorgan.com>; for information on the recording, contact Pro Organo, 800/336-2224. <www.zarex.com>.

Nunc Dimittis

William Whitehead died on July 6 in Stamford, Connecticut, from diabetes and a stroke. He was 62. He held the BMus from the University of Oklahoma, as a student of Mildred Andrews; the Artist Diploma from the Curtis Institute of Music, studying with Alexander McCurdy; and the MMus from Columbia University. He served as organist and director of music at First Presbyterian Church, Bethlehem, PA; Fifth Avenue Presbyterian Church, New York City; Kirk in the Hills Presbyterian Church, Bloomfield Hills, MI; and churches in Connecticut, most recently Second Congregational Church of Greenwich. He had served on the



William Whitehead

faculty of the Guilman School and Mannes College of Music, New York City, and Westminster Choir College. He was elected three times to the AGO National Council and was involved in founding the Presbyterian Association of Musicians. In 1962 he was the first organist to win the Young Artist Award of the Philadelphia Orchestra, and performed the premiere of Aaron Copland's *Symphony for Organ and Orchestra* under Eugene Ormandy. He played recitals at three AGO conventions and at the Music Teachers National Association convention.

Letters to the Editor

Methuen Memorial Music Hall

In his review of a new recording made at the Methuen Memorial Music Hall (October 2000, p. 12), Aldo Baggia cites "the improvements that have been made at the hall insofar as the acoustics are concerned." And again, "For years I had felt that there was a harshness in the sound—that has been remedied."

To set the record straight, no changes have been made to the hall interior size, structure or decoration that would impact its acoustical properties. Perhaps what is being heard is a lower "noise floor" in the hall, attributable to replaced organ blower bearings. In the past, the worn bearings emitted audible levels of low frequency rumble. Replacement of the bearings has greatly reduced the noise floor, as well as improved the stability of the wind supply to the upperwork at full organ.

Notwithstanding the foregoing, I can emphatically agree with the closing statement of Mr. Baggia's review: "the organ sounds better than ever."

Ed Sampson
President, Methuen
Memorial Music Hall, Inc.

Corrections and clarifications

The October issue of THE DIAPASON included the article, "Residence Organ—The Isle of Man," by Peter Jones. The stoplist, printed on page 18, omitted the 4' Principal from Manual II. The correct Manual II division should read:

- 8' Stopt Diapason (B)
- 8' Salicional (C)
- 4' Principal (A)
- 2' Salicetina (C)
- 1½' Nineteenth (C)

29th Annual Undergraduate Organ Competition

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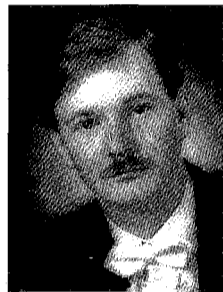
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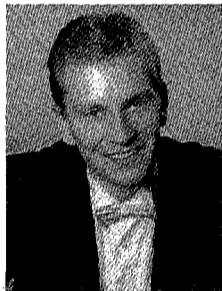
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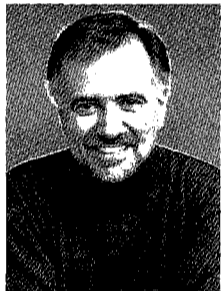
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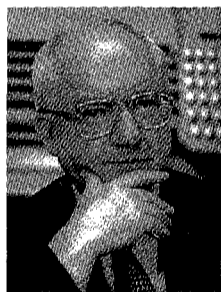
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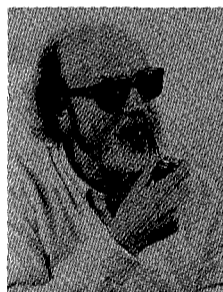
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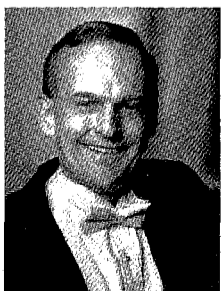
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Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

Carillon News

by Brian Swager

Profile: Utrecht, The Netherlands

Situated amongst the picturesque canals in the heart of Utrecht, the free-standing Dom Tower was connected with the Dom Church until a storm destroyed the church on the first of August, 1674. The tower was built in the years 1321-1382 in gothic style and was restored in the beginning of the 20th century. It has served as an example for many other Dutch towers. Of the three sections, the first two are square and of brick construction, the third is octagonal and built with natural stone. The ornate tower reaches the vertiginous height of 112 meters (367 feet)—the highest of all Dutch church towers.

In 1663 the city council of Utrecht ordered a 35-bell carillon from François and Pieter Hemony. This carillon, one of their last instruments, had as its bourdon a B(0) weighing 6056 pounds. The famous Hemony brothers were from Lorraine and worked as itinerant bell-founders until establishing themselves in the Dutch city of Zutphen in 1641. It was there in the year 1644 that, with the help of Utrecht Dom carillonneur Jacob van Eyck, they succeeded in tuning a series of carillon bells. They tuned in meantone.

Before the major tower restoration in 1902 there were a few modifications to the carillon. In 1695 seven bells made by Melchior de Haze were added. In 1888 Severinus van Aerschodt replaced one of the Hemony bells. During the period of the tower restoration which went from 1900 through 1930, considerable modifications were made to the carillon between 1902 and 1907. A modern steel frame was made to support the bells. The founder Van Bergen of Heiligerlee supplied C-sharp and E-flat bells for the bass octave in 1906; these were removed in 1951. In 1928



Utrecht Dom Tower

and 1929 the Van Aerschodt bell and one of the De Haze bells were replaced by Taylor bells. A rather extensive renovation was done in 1951. The Eijsbouts foundry replaced the De Haze bells, one of the Taylor bells, as well as a broken Hemony bell. The carillon was also extended to four octaves (47 bells) at this point.

In 1965 it became evident that rust was affecting the 1906 frame. A thorough restoration, not only of the technical installation but also the bells, was deemed necessary. Between 1972 and 1974 the steel frame was replaced by a wooden frame. The Hemony bells were retuned in order to level out the effect of three centuries of corrosion. All of the non-Hemony bells were replaced by new (1972) Eijsbouts bells. Furthermore, three new bass bells were provided, the largest of which weighs upwards of 15,000 pounds.

There are now 34 Hemony bells and

16 Eijsbouts bells. The keyboard range is G, B-flat, c1, d1, then chromatic through c5. The carillon transposes down one half-step, hence the bourdon sounds F-sharp. This transposition is the result of the historical phenomenon of "c-orgeltoon" which was a B, when a' was 415 Hz rather than the standard present day pitch of a'=440 Hz. The Hemony cast a total of seven carillons based on a B, three of which no longer exist.

The original automatic playing mechanism built by master clock maker Jurriaan Spraeckel of Zutphen is still in use in the Utrecht Dom Tower and plays the lowest three octaves of the carillon. The F-sharp bourdon sounds the hours, and the B(0) sounds the half-hours.

The following dactylic verse by A. den Besten appears on the bourdon:

DAGELIJKS ROEP IK U TOE,
DAG EN NACHT SPEL IK U HOË
LAAT HET IS, HOE VER GIJ ZIJT:
LEEF EN HEB LIEF, HET IS TIJD!

[Daily I call out to you
Day and night I play you what
Time it is, how far you are:
Live and let live, it is time!]

Arie Abbenes is Municipal Carillonneur not only of Utrecht but also in Eindhoven, Oirschot, and Asten. He teaches at the Dutch Carillon School in Amersfoort. Abbenes studied carillon with Peter Bakker in Hilversum and with Piet van den Broek in Mechelen, and he received the final diploma of the Royal Belgian Carillon School in 1968 with great distinction.

The carillon of the Dom Tower is played every Saturday from 11 am to noon. There is a summer series of evening recitals, Mondays at 8 pm during July and August. Additionally, Utrecht hosts a yearly Holland Early Music Festival at the end of August and beginning of September in which the carillon plays a part.

The Utrecht Dom Tower is also known for its impressive set of 14 tolling bells. While the carillon bells hang at a height of about 230 feet, this peal is at 165 feet. The six heaviest and one of the lighter bells were cast in 1505/1506 by Geert van Wou of Kampen. Van Wou originally cast a diatonic series of 13 bells for the Dom Tower, but in 1664 the smallest seven were sold and melted to finance the new carillon. In 1982 these were replaced by new bells cast by the Eijsbouts Bellfoundry of Asten. The 14th bell is of unknown origin. In this day and age, most tolling bells are swung electrically, but the bells in the Utrecht Dom are rung by hand. This means that some 70,000 pounds of bronze must be brought into motion manually. It takes four people to ring Salvator, the largest bell, which weighs 18,000 pounds. This task has been performed by members of the Utrecht Bell Tollers' Guild since 1979.

Also worthy of mention in Utrecht is the National Museum "Van Speelklok tot Pierement" where all manner of automatic music instruments—from violins and musical clocks to street organs, orchestrions, and dance-hall organs—are displayed and demonstrated.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Harpichord News

by Larry Palmer

Mark Stevenson

British harpsichord maker Mark Stevenson died of cancer on July 4, 2000, aged 56. Born in Cambridge in 1943, Stevenson studied art history at St. John's College. By age 30 he was working full-time as a builder of harpsi-

chords. More than 200 of his finely-crafted, historically-inspired instruments are in use in many countries throughout the world.

Bruges 2001

The 38th Early Music Festival in Bruges, Belgium, will include the 13th playing of its well-known harpsichord competition, 1-8 August 2001, as well as a separate competition for fortepianists, 5-8 August. Both events are open to players born after 31 December 1968. Members of the international jury include Borbala Dobozy, Jesper Christensen, Gustav Leonhardt, Davitt Moroney, Ludger Remy, Christophe Rousset, and chairman Johan Huys.

Harpichord competition repertoire for the first round consists of François Couperin: *Prelude 5 from L'Art de toucher le clavecin*; J. S. Bach: *Sinfonia 12 in A*, BWV 798; and Domenico Scarlatti: *Sonata in C*, K 421 (L 252). Those advancing to the semi-final round will play G. Salvatore: *Toccata Prima*; Byrd: *Fantasia number 46 in D minor*; Chambonnières: *Pavane L'Entretien des Dieux*; J.S. Bach: *Prelude and Fugue in B minor*, WTC II (BWV 893); and Scarlatti: *Sonata in B-flat*, K 57 (L 38). Pieces by Rameau (*Allemande*, *Courante*, *Sarabande*, and *Les Trois Mains from Nouvelles Suites*, 1728) and the Bach *Concerto in A*, BWV 1055 are on the docket for the final event of the competition.

For application forms or further information, contact the Festival Office, Collaert Mansionstraat 30, B-8000 Brugge; telephone 0032 50/33 22 83; <<http://www.musica-antiqua.com>>; email: <musica-antiqua@unicall.be>.

Bärenreiter Urtexts of Bach Harpsichord Concerti now available

In light of the competition requirements above, it is well to note that the *Neue Bach Ausgabe* edition of Bach's complete Keyboard Concerti (NBA VII/4) is now available as separate, individual concerti from Bärenreiter-Verlag of Kassel. These scores reflect the scholarship and care expected from the new Bach edition, and the reductions of the string parts for a second keyboard avoid unwanted doublings and inappropriate slurs or other markings. Clean and easy on the eyes, these will doubtless become the editions of choice for most players who learn these concerti. (The *Concerto in A*, BWV 1055, is BA 5227, priced at DM 24, with string parts also available at DM 6.50 each.)

Recent Issues of Early Music

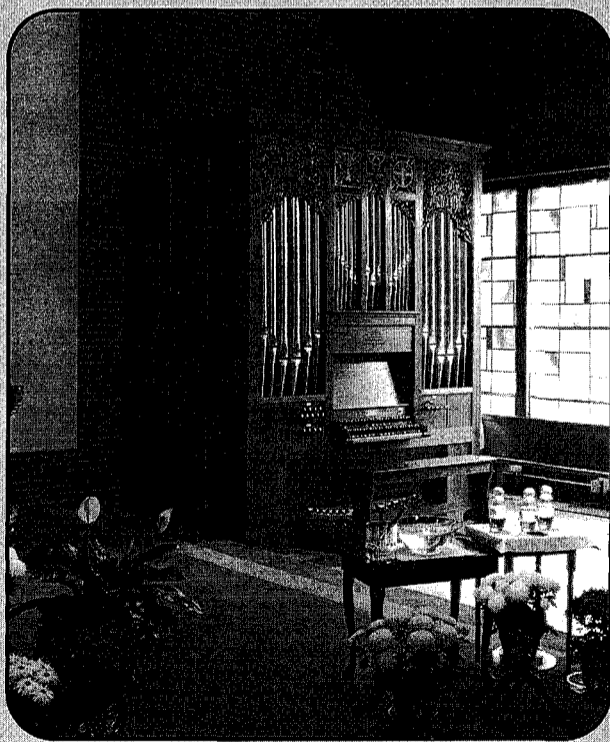
Early Music for May 2000 contains Andreas Beurmann's rebuttal letter concerning insinuations that his early Iberian harpsichords are not authentic. In the issue for August, Edward Corp's brilliant reconstruction of Couperin's probable early biography is to be found in "François Couperin and the Stuart Court at Saint-Germain-en-Laye, 1691-1712: A New Interpretation."

Bach's Last Cantata

French author Philippe Delelis has written a suspense-filled novel (completely fictitious) concerning the missing cantatas of Johann Sebastian Bach. Set in modern-day Paris, the book is replete with references to musical craft and number symbolism, especially that found in *The Musical Offering*, as well as a goodly number of murders. There are clever connections, as well, to the lives and music of Mozart, Mahler, and Webern. I emphasize (as does the author) that the work is pure fiction, but it is a fascinating read, and an absorbing postscript for this Bach-celebratory year. The recent English translation (by Sue Rose) of Delelis's *La Dernière Cantate* is available from The Toby Press, London (tobypress.com). ISBN 1 902881 31 1 (Paperback).

News items and features for these columns are welcome. Address them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275. Email: <lpalmer@mail.smu.edu>.

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Book Reviews

Les Orgues des Cathédrales de France, by Philippe Cicchero. Published by the author-photographer: 18, rue Fraysse, 94250 Gentilly, France, 1999. 360 pages. Available from the Organ Historical Society, \$99.95 (\$89.95 to members), plus \$2.50 shipping, 804/353-9226; PO Box 26811, Richmond, VA 23261.

Admirable instrument, thou art beloved by him who serves thee and by those who calculated thy sound range, thy architectural place or the details of thy ornamentation.

Even when the Grand Organ is silent, as is the case on ordinary days or in the pages of a "book of photographs," it remains the witness of that admirable "ministry," whose symbolic meaning is brought to us by the disposition and ornamentation of the large organ-cases. A Heavenly City, Celestial Jerusalem, with her turrets, her

walls and her thousands of angels chanting the eternal Sanctuary.

—Preview by Monseigneur Revert

Works of art! Our cathedrals do merit that name for they are the meeting place of all the arts of their epoch: architecture, sculpture, painting, glass making, cabinet-making and even esoterism. But their message would not be complete if it did not include that important element of the "quadrivium": music.

Our organ-cases, which are the witness of a four-century old sculptural art, deserve more than the short mentions we can find in touristic guides.

The living art of cathedrals, it is the voice of the organ.

—Foreword by Marie-Claire Alain

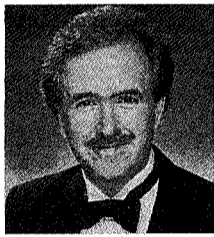
The prime quality of any organ resides in its perfect adaption to the site, to the customs and passing fads, since it has to translate in temporal dimension, the space that it animates, the realities of the matter that we bring to life in it, in short, to reflect our musical culture.

—Postscript by Philippe Hartmann

These remarks provide a suggestive introduction to a unique contribution to the world of photography and publishing in French organ culture. Author-photographer-publisher Philippe Cicchero personally financed and manages the distribution of this limited-edition, luxurious volume, endorsed by the French cultural administration. The book consists mainly of full-page (8" x 12") color photographs of the organ cases of ninety-three instruments in various locations in France. Each photographic portrait of an organ case is accompanied, on the opposite page, by a complete stop list and a chronology of historical facts concerning the instrument. All information is presented in both French and English, which broadens the potential international appeal of the book and its usefulness for students of the organ and its history.

Builders, of course, are the focus of the enumeration of essential features. Their names include such familiar artists as Cavaillé-Coll (the most frequent-

ly represented), Callinet, Clicquot, Dallery, Daublaine, Dom Bedos, Merklin, Puget, Silbermann, and Thierry; many others would be unknown to all except experts in the field. The only exception to the European emphasis is the Canadian firm, Casavant Frères, responsible for the 1935 reconstruction of the organ in Cathédrale Saint-Pierre on the island of Saint-Pierre-et-Miquelon, off the south shore of Newfoundland. The earliest recorded date is 1350, when the initial instrument in Cathédrale Notre-Dame, Chartres, was rebuilt (the only remaining part is the 1546 case). The most recent entry is 1986 when a new instrument was installed in Cathédrale Saint-Etienne. In addition to identifying the original builder, each entry notes various forms of alteration: electrification, enlargement, modification, rebuilding, reconstruction, rehabilitation, repair, and restoration. Instruments listed in France's cultural preservation inventory, Monuments Historiques, are identified.



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Recording Artist*
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Greenville, North Carolina



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The University of Montana
Organist/Choir Director
Holy Spirit Episcopal Church
Missoula, Montana



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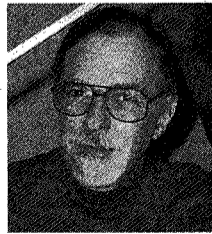
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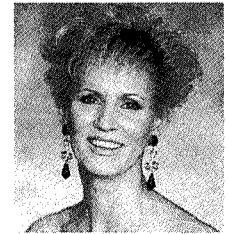
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Milwaukee Symphony Orchestra
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Cathédrale Notre-Dame, Saint-Omer, case by Piette and François Elbo.

The size of the instruments ranges from a one-manual, 6-stop instrument built in 1966, to the massive and imposing five-manual, 110-stop instrument in Cathédrale Notre-Dame, Paris, of great historical and cultural significance. The year 1403 is named as the date of the installation of a medieval instrument of unknown origin in Cathédrale Notre-Dame, Paris, which has been transformed or enlarged over the years by eighteen different builders at one time or another. The most recent restoration of the organ was in 1992, involving computerizing and electrical action, improved winding, restoration of the harmonic progressions, and reconstruction of some of the stops. There are two color photographs of the console: before and after the restoration.

Given the broad chronology of organ-building activity in France, the style of organ cases pictured ranges over several centuries. These are identified according to their appropriate historical peri-

ods: Gothic, Neo-Gothic, Renaissance, Louis XV, Classic, Neo-Classic, or perhaps more generally as 17th century or 18th century. Organ-case styles of more recent times are not granted a descriptive designation, but French organs with facades similar to those of early, middle, and late 19th-century North American organs are well represented.

The historical data entries also include the names of recitalists who performed at organ "acceptances" or inaugurations over the years. Familiar names include Alexandre Guilmant, Fernand de la Tombelle, Charles Tournemire, Louis Lefébure-Wély, Joseph Bonnet, Charles-Marie Widor, Charles Dupart, André Marchal, Marcel Dupré, Gaston Litaize, Pierre Cochereau, André Isoir, Marie-Claire Alain, Michel Chapuis, and Olivier Latry. The book also includes a CD of a 17-minute improvisation by Pierre Cochereau on the Notre-Dame de Paris organ in 1976.

The excellent color photographs will repay close inspection—particularly with a magnifier—for the details of the sculptured cases of earlier times. Many of these must have impressed, inspired, or perhaps intimidated viewers over the centuries, with their accumulations of cherubic infants, winged angels, saintly or mythical figures supporting the organ case structures or posed in detached contemplation, performing musicians (trumpeters, harpists, string players, flautists, even organ players), ornate tower spires or cupolas, and flower-laden vases. Other photographic reproductions include fragments of stained glass windows (including several portraits of St. Cecilia) and several organ builders' name plates.

This magnificent production contributes significantly to our knowledge, both visual and factual, of a major aspect of organ history. Accordingly, it can be recommended for research purposes or purely aesthetic enjoyment.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

New Recordings

Jan van Wingerden. Czech Organ Music of the 19th and 20th century. Festivo FECD 161. Available from Organ Historical Society, P.O. Box 26811, Richmond VA 23261. \$14.98 plus \$2.50 shipping.

The disc (73 minutes) contains *Concert Fantasy on the St. Wenceslas Choral, Hymne Czech* (Op. 65) by Josef Klicka; *Sonata Solemnis*, by Frantisek Musil; *Two Chorale Preludes* ("Duse mily presvaty" and "Z hvezdy vyslo slunce"), by Frantisek Michálek; *Toccata and Fugue in F minor*, by Bedrich Antonín Wiedermann; *Variations on "Victimae Paschali Laudes,"* by Jiří Ropek.

Most of us probably know little Czech organ music except for a few 17th and 18th-century works at one end and the works of Petr Eben at the other. Encouraged by his friendship with the Prague organist Jiří Ropek, van Wingerden has apparently become something of a champion of Czech organ music; certainly the works he offers here suggest the presence of much worthwhile music that deserves a hearing. Ropek (born 1922) is the only living composer represented. The others were born at dates ranging from 1852 (Musil) to 1895 (Michálek). Regardless of dates, all of them have written works that can only be classified as late Romantic. In fact, even Ropek's "Variations" are only superficially "modern" in most respects. If several of these works seem to bear a certain family resemblance, it is scarcely surprising; Wiedermann and Michálek studied with Klicka and Ropek studied with Wiedermann.

Obviously van Wingerden wants to stress the independence of Czech organ music, and in his notes he refers to no outside influences on the composers, except for Smetana and Dvorák. Actually, the music will remind most listeners of late 19th-century German composers, particularly from the so-called "Leipzig School," and certainly of Reger. This is true even of Klicka's "Fantasy," which was dedicated to Saint-Saëns. Most of the works are technically demanding; all of them deserve at least a modest place in the organ repertory, and they make me want to hear more examples, particularly some by other composers, from the period.

My favorites are the three-movement *Sonata* (16 minutes) by Musil and the virtuosic *Toccata and Fugue* of Wiedermann. Klicka's long (21 minutes) *Fantasy* is impressive, but unfortunately overly diffuse. The two chorale preludes are on unfamiliar Czech melodies and texts.

Van Wingerden (born 1950) studied with Ben van Oosten and Daniel Roth; there is no indication of his other activities. His playing is assured, and he pays meticulous attention to phrasing and articulation. Most important perhaps is the fact that he obviously knows this music well and enjoys playing it.

The organ used here is a Van den Heuvel instrument, built in 1981-83, in the Nieuwe Kerk at Katwijk aan Zee. It is a large organ (IV/80), definitely in the tradition of Cavaillé-Coll, with mechanical key and stop action, but with Barker levers to Grand-Orgue, Positif, and Pédale. It has a rich, sumptuous tone and a variety of fine solo voices. With the help of assistants—three are listed—van Wingerden produces an

impressive array of registrations.

The accompanying leaflet, in Dutch with acceptable English and German translations, contains helpful notes on the music and the composers by van Wingerden as well as information about the organ.

Not everyone will like all or even most of the works on this disc, but we should all be grateful to van Wingerden for making them available, and they certainly deserve to be known. Some of the works have not, to my knowledge, been recorded previously, and the existing recordings of the others are not readily available. The organ sound is great and the playing of very high quality. Recommended to anyone who is prepared to expand his or her musical horizons and, obviously, to all music libraries with any claims to completeness.

—W. G. Marigold
Urbana, Illinois

Sophie-Véronique Choplin at St. Sulpice, Paris. Festivo FECD 159; Edition Festivo, Postbus 959, 3800 AZ Amersfoort, Holland.

Messiaen, *L'Apparition de l'Église Eternelle*; Mendelssohn, *Sonata no. IV* and *Prelude in C minor*; Rheinberger, *Praeludium & Fugue (Sonata no. 10)* and *Cantilène (Sonata No. 11)*; Gruenewald, *Grave (Suite 1)*, *Poème Mystique (Suite 11)*, and *Toccata (Suite 11)*; Choplin, *Improvisation "La Création."*

This is a splendid recording of substantial music that is played with great effect by Sophie-Véronique Choplin on Cavaillé-Coll's magnum opus at St. Sulpice in Paris. Messiaen's *L'Apparition de l'Église Eternelle* is based on the development of a crescendo that underlines the spiritual effect of the piece. The acoustics and the large organ produce some marvelous sounds that emphasize the majesty of the music. Jean-Jacques Gruenewald succeeded Dupré as the organist at St. Sulpice and his music is very reminiscent of Messiaen's. The *Grave*, *Poème mystique*, and *Toccata* use a harmonic language that develops melodies in an intriguing manner. The beginning pensiveness gives way to a brilliant *Toccata* in the fashion of the 19th century and is certainly worthy of the likes of Dupré. The most interesting piece on the recording is Sophie-Véronique Choplin's own improvisation "La Création," which is based on texts from the book of Genesis. It also has a short recitation in French of texts that make up the seven parts of the improvisation. This is a true treat for those who speak French because Michaël Lonsdale's recitation is in the most elegant French and the tone fits the music to perfection. The music progresses through the different facets of the creation, beginning with the light and the expanse and ending up with the final rest. This is soothing, inspiring and, at times, dramatic music that also dovetails very well with the music of Messiaen. A real success and well worth hearing.

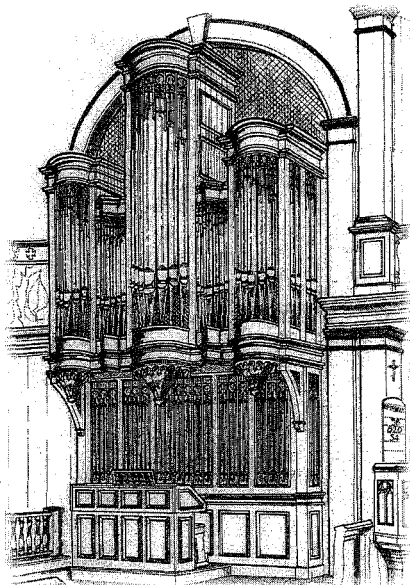
Les Amoureux de l'Orgue, David diFiore. Ambassador ARC 1019; Tel: 206-860-7450.

Poulenc, *Concerto en Sol mineur pour Orgue, Orchestre à Cordes et Timbales*; Franck, *Messe solennelle*, Op. 12 — *Panis Angelicus*; Vierne, *Marche Triomphale*, Op. 46 du *Centenaire de Napoléon Ier*; Gounod, *Repentir* (O divine Redeemer); Guilmant, *Première*

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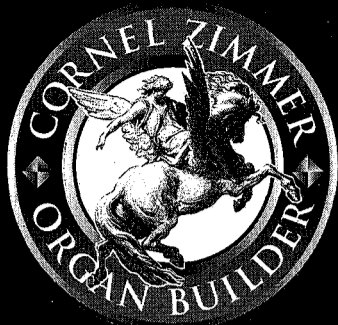
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Symphonie, Op. 42, pour Orgue et Orchestre.

The title states that it is for the "Lovers of the Organ," but, in reality, it represents much more. Anyone interested in the French repertoire of the late nineteenth century and the first half of the twentieth century will surely enjoy these performances of fairly well-known works by leading composers of their day. The combination of a symphony orchestra with the organ in two of the pieces is of great interest, particularly when the performances are so engaging. The organ at the University Temple United Methodist Church in Seattle is a Kimball organ from 1927 that was rebuilt in 1976 by Balcom & Vaughan Pipe Organs of Seattle: four-manuals, 66 stops, and 3060 pipes. It is used very effectively in all of the pieces and recorded in an excellent acoustic. The performances of the Poulenc Concerto and the Guilman Symphony with the Auburn Symphony Orchestra under the direction of Stewart Kershaw with David DiFiore at the organ are excellent. The Poulenc Concerto has melody, drama and brilliance and stands out as one of his best works. Guilman is primarily known for his Eight Sonatas for organ, the fifth being probably the most famous, but the first is the one that provided the material for this arrangement for orchestra and organ. What one prefers depends on one's taste, but this arrangement is very interesting. After a dramatic opening the symphony develops the same themes of the Sonata but the juxtaposition of the organ with the orchestra, sometimes repeating themes and sometimes amplifying others, makes for interesting listening. Mark Calvert, tenor, delivers the famous "Panis Angelicus" from Franck's *Messe Solennelle* in fine style and Vierne's *Marche Triomphale* for trumpets, trombones and organ is a majestic piece that develops from a fanfare that slowly but surely combines themes that lead to a dramatic ending.

—Aldo J. Baggia
Phillips Exeter Academy
Exeter, NH

Voluntaries & Interludes. Gordon Stewart Plays Popular Classics from Huddersfield Town Hall. OxRecs Digital OXCD-72; 1998; total playing time: 70:24.

Gordon Stewart (born Dundee, 1952) was organist at Manchester Cathedral, England, between 1981 and 1992, and, since 1989, has been organist of Huddersfield Town Hall, where he plays the 4-manual Henry Willis instru-

ment. Built in 1866 for the Albert Hall, Newport, Monmouth, it was sold by the Welsh authorities to the Huddersfield Municipality for £1,500 in 1878. Willis (1821-1901), described by William Leslie Sumner as "the greatest of the nineteenth-century British organ-builders," is probably best remembered for the instruments he built for St. Paul's Cathedral, London, the Royal Albert Hall, London, Salisbury Cathedral, and St. George's Hall, Liverpool. Huddersfield Town Hall's instrument, however, is hardly less of an organ masterpiece, as Stewart demonstrates in his CD, *Voluntaries & Interludes*. Like all the creations of "Father Willis," the Huddersfield organ is what may be termed a Romantic orchestral instrument.

Stewart's *Voluntaries & Interludes* consists of 14 works in popular, "accessible" style, 11 of them arrangements originally for other media. Listeners who like light classics should find things they like in Stewart's selections. There are six English compositions: Edward Elgar's *Salut d'amour* of 1889, and five twentieth-century pieces: two by Percy Whitlock, and one each by Alfred Hollins, William H. Harris and C. S. Lang. The remaining works on the disk are arrangements of works that were not originally for the organ, by pre-1900 Continental composers: two by W. A. Mozart, and one each by J.S. Bach, Gioseffo Fiocco, Antonin Dvorák, G. F. Handel, and Franz Schubert. Although the titles of the pieces are given, program notes would have been helpful, as would all the arrangers' names, and BWV, opus, and Köchel numbers, where applicable.

There is much to admire, and perhaps Stewart's sterling performances should be mentioned first. This reviewer was particularly impressed with his display of the instrument's wide array of colorful 19th-century orchestral stops.

Choosing *Fanfare* and *March for the Phoebe* (HMS Phoebe was a light destroyer adopted by Bournemouth in 1942), two transcriptions of works for other media by Whitlock, was fortuitous, because their rambunctious nature made them excellent curtain raisers with which to open the program. They compare favorably with the composer's original pieces for the instrument.

Fanfare (origin unknown) is in the traditional conservative 1930s or '40s style of an Anglican church postlude. The piece is perhaps most memorable for its exciting short rhythmic interjections for the sonorous, mellow, powerful "Grand tuba" stop (as it is termed), on 15 inches wind, of the Huddersfield

Town Hall organ. These tuba entries blaze out intermittently, against a backdrop of march-like material for full organ, in the first section of the ternary structure. The subdued new lyrical matter of the middle section gives way eventually to an abrupt return to the opening ideas, which Whitlock develops with finesse and brings to a grand climactic end.

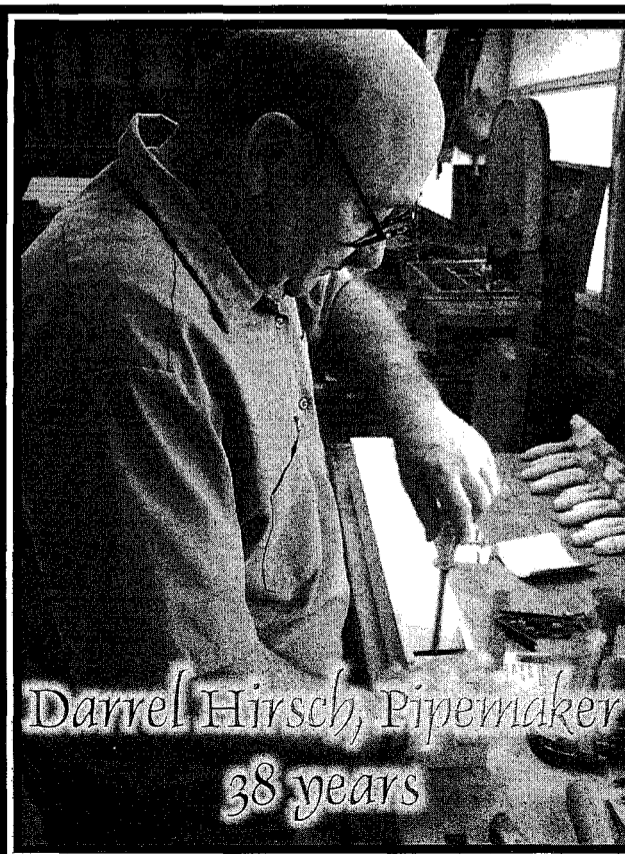
The tone of *March for the Phoebe* is that of what was sometimes called "flick music" in Britain for several decades before about 1950. "Flick music" was light, popular music played in the intermission between films (colloquially known as "flicks"), by an organist whose instrument was usually placed out of sight on each side of the stage, at the front of the theater. *March for the Phoebe* was composed in July, 1942, for brass band. Robert Gower's organ arrangement for Novello of 1988 is presumably the version played by Stewart. Audiences who like music in a light, secular style, will probably enjoy this cocky, foot-tapping *March*. As in *Fanfare*, the stentorian reeds of the Huddersfield Town Hall organ blare out impressively.

There are three original organ works on the disk. In the first, *A Trumpet Minuet*, by the blind English organist, Hollins, Stewart adopts just the right sedate tempo for the delightfully melodious, delicately ornamented, pseudo John Stanley music. Harris' *A Fancy* is another minuet indebted to Pre-Classical style, but it lacks Hollins' spark of inspiration. The tuba stop is again called for in the two-minute musical "lollipop" by C. S. Lang called *Tuba Tune*, that was inspired by the tuba stop on 20 inches wind pressure which was installed in 1929 in the chapel organ at Christ's Hospital School, England, where Lang was the newly appointed director of music.

Among the nine arrangements of Continental European works originally written for other media, one might question the inclusion of five slow works that occupy over 30 minutes of the program. For instance, should there be two Mozart movements that feature a clarinet, Larghetto from the *Clarinet Quintet*, and *Adagio* from the *Clarinet Concerto*? One would suffice. Perhaps Dvorák's 10-minute *Largo* from the *New World Symphony* is too long to keep a listener's interest. The fast, happy *Sinfonia* from *Cantata No. 29* of Bach, Handel's *Arrival of the Queen of Sheba*, and Schubert's *Marche Militaire* are much more appealing.

Voluntaries & Interludes is a thoroughly entertaining disc.

—Peter Hardwick
Breachin, Ontario



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► page 12

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Super Octave 2'
Waldflöte 2'
Fourniture IV
Trompette 8'
Chimes
MIDI on Great*

Swell

Lieblich Bourdon 16'
Viola Pomposa 8'
Viola Celeste II 8'
Bourdon 8'
Flute Celeste II 8'
Prestant 4'
Flauto Traverso 4'
Nazard 2 2/3'
Blockflöte 2'
Tierce 1 3/4'
Plein Jeu IV
Contre Basson 16'
Trompette 8'
Hautbois 8'
Clairon 4'
Tremulant
Swell 16'
Swell Unison Off
Swell 4'
MIDI on Swell*

Choir

Spitz Geigen 8'
Gedackt Pommer 8'
Erzähler Celeste II 8'
Prinzipal 4'
Copula 4'
Oktave 2'
Quintflöte 1 1/2'
Zimbel IV
Festival Trumpet 8'
Cromorne 8'
Harp
Celesta
Tremulant
MIDI on Choir*

Pedal

Contre Bourdon 32'
Principal 16'
Violone 16'
Subbass 16'
Lieblich Bourdon 16'
Octave 8'
Gedackt 8'
Choralbass 4'
Nachthorn 4'
Mixture IV
Bombarde 16'
Trompette 8'
Rohr Schalmel 4'
MIDI on Pedal*

Couplers

Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
Choir to Pedal 8'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 8'
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Swell to Choir 8'
Swell to Choir 4'

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Choir Ancillary On*
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ian Wesley. Although this instrument from 1993 has only twenty-three stops, one is immediately reminded of the sheer versatility of such an instrument when the voicing allows each stop to be individually interesting as well as functional in larger combinations. The reed ranks are all quite colorful, and the principal choruses are full and clear, without being unnecessarily bright. Rather unexpectedly, the combinations of flutes and strings in Bridge's Allegretto grazioso from *Six Organ Pieces* are remarkably lush and round. Lancelot's performances are always interesting and his interpretation of Bovet's *Salamanca* is quite thrilling, often transcending the limited scope of the instrument; however, one could quibble with some points of performance practice in the early French pieces.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Organ Music

Five Pieces for Organ, Herbert Howells, arranged Robert Fielding from *Howells' Clavichord*. Sarum College Press, Salisbury, England.

Available from Sarum College Centre for Liturgical Organ Studies, 19 The Close, Salisbury, Wiltshire SP1 2EE, England. £9.45 sterling.

Other than the organ music, the best known Howells keyboard works are the three sets of clavichord pieces: the collection of twelve works titled *Lambert's Clavichord* (1927), and *Howells' Clavichord*, two books of ten pieces each (1961). Like the keyboard compositions of the English Tudors, such as Byrd, Gibbons, and Bull, in these pieces Howells' language is tonal but pervaded with modal inflections. Like the Tudors, Howells is fond of rhythmic complexities: elaborate ornamentations of lines, syncopations, and the tendency to change rhythms constantly, two consecutive phrase lengths rarely being the same. Similar to the Tudor composers, in Howells' clavichord music the generally polyphony texture contains imitation that is loose, hardly ever mirror-like, and the importance he gives to linear considerations leads frequently, as in his ancestors' music, to false relations. Yet this charming archaic style is not mere pastiche, for he writes for the clavichord so naturally that one might almost see him as a 16th-century composer who happens to use a 20th-century harmonic language.

The five pieces that Robert Fielding arranges from *Howells' Clavichord* all carry dedications to professor friends of

Howells at the Royal College of Music, London: *Ralph's Pavane* (written for Ralph Vaughan Williams), *Patrick's Siciliano* (for Patrick Hadley), *Malcolm's Vision* (for George Malcolm), *Finzi's Rest* (for Gerald Finzi), and *Dyson's Delight* (for George Dyson). Unlike Canadian Barrie Cabena's *Cabena's Homage* (1967) for organ, inspired by the clavichord collections of Howells, Cabena's professor at the Royal College in the 1950s, the Englishman's pieces are not musical portraits. However, in each case, there is a point of contact with the dedicatee. For example, in *Ralph's Pavane* Howells makes references to the Tallis hymn tune on which is based Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* (1910) for string orchestra, the work that awakened Howells' love of Tudor music when he was a young man in Gloucester. The composer carries this procedure further in *Dyson's Delight*. In this case, like Francis Jackson's quotation of a phrase from Bairstow's *Communion Service in D* (1913) in his own *Impromptu for Sir Edward Bairstow on his 70th Birthday* (1948) for organ, Howells quotes twice from Dyson's choral work, *The Canterbury Pilgrims* (1931). Without bitterness or sorrow, the serene, sweetly nostalgic *Finzi's Rest* was written on September 28, 1956, the day after Gerald Finzi's death. The work is perhaps most remarkable

for the simplicity of the three-part counterpoint of the first half, which Fielding suggests might be played "by using one manual 8' flute stop coupled to a second manual and pedal . . . so that independence of phrasing is possible."

When the reviewer first saw *Five Pieces*, he was reminded of the spate of posthumous Howells organ compositions of arguably doubtful value edited by Robin Wells and published by Novello. With this new volume, he is wondering again if the composer would have been approved. No one can answer the question, of course. Another problem is that this new publication may leave those familiar with the four Tudor-inspired works in Howells' masterly *Six Pieces* with a sense of *déjà vu*. Whether or not organists will purchase a copy of *Five Pieces* may well depend on their response these questions.

Liturgical Interludes: 100 Pieces for Organ, Dom Gregory Murray. Kevin Mayhew Ltd., 1998, Catalogue No. 1400169 (distributed by Mel Bay Publications, Inc.), \$19.95.

These works were originally published in a series of seven slim volumes titled *Short Organ Interludes for Liturgical Use* between 1935 and 1987 by Rushworth and Dreaper Limited of Liverpool, England. With the death of Dom Gregory Murray (1905–92), Kevin Mayhew's printing of the whole set in one book is timely, and gives these worthy miniatures a new lease of life.

Murray was organist and choirmaster of the Benedictine abbey at Downside, near Bath, England, for most of his career, and wrote several substantial one-movement organ pieces, such as the Elgarian *Trumpet Finale* (posthumous, 1994), which calls for the full panoply of colors and power that a large Romantic orchestral instrument delivers, and the Whitlockian *Homage to Delius* (posthumous, 1994), with its subtle sonorities and constantly shifting chromatic voice leading. Attractive as these larger compositions may be, they do not have the following among organists that the modest *Liturgical Interludes* enjoy.

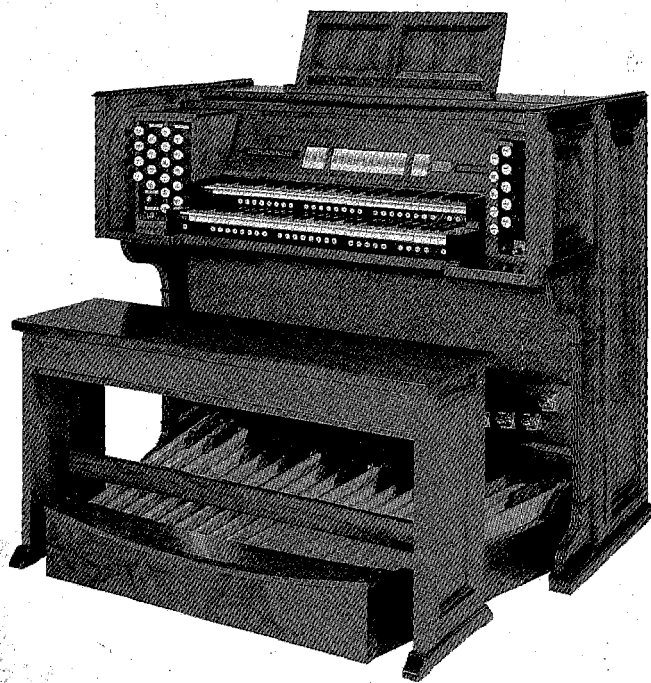
As early as the Preface to the First Book in 1935, Murray showed that he had a remarkably clear plan in mind. He explains that he wrote the one-page interludes "to supply a need which has long been felt . . . by not a few organists [who] experience some difficulty in improvising during the many gaps they are asked to fill, especially at Holy Mass." Murray goes on to say that his short pieces are in all the more usual keys, and preserve the restrained idiom of plainsong. By the time he had composed the one hundred interludes, he had based only sixteen on plainsongs, but most have chant-like melodies, and all are modal, or are thoroughly imbued with a modal flavor.

The works are written for organ with pedal, and printed on two staves with indications of where the pedal might be introduced, but Murray suggests that they could easily be played on keyboard alone. "In all cases the registration should be simple and the expression without violent contrast." Tempo, he says, will be decided by the size of the church and the degree of power adopted by the organist, but in any case should be moderate, untroubled.

Most of the interludes are in ternary form, but the composer observes that the church organist may repeat the first section alone, should time in the service not allow the whole interlude to be performed. He may also transpose the key of most interludes up or down a semitone, so as to blend in the interlude to the service context, by merely changing the key signature and adding accidentals where necessary.

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Tremelo	

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Trumpet	8'

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Liturgical Interludes is an invaluable resource volume that many church organists will find well worth having in their music collection.

Ten Liturgical Meditations for Organ, Jacques Berthier. Kevin Mayhew Ltd., 1998, Catalogue No. 1400172 (distributed by Mel Bay Publications, Inc.), \$6.95.

Ten Liturgical Meditations, Variations on Six Chorales, and Trois Danses Ecclésiastiques, all of which have been published recently by Kevin Mayhew, were among the organ scores left unpublished by Jacques Berthier (1923-94) at his death. All reflect Berthier's many years as organist of St. Ignace Church, Paris, where he was steeped in the Roman Catholic liturgy. However, the *Ten Liturgical Meditations* are more characteristic of the music he composed specially for the internationally famous ecumenical Protestant community of brothers at the tiny village of Taizé, in Burgundy, France. Following the establishment of their religious community in 1940, the brothers became acutely aware of a dearth of music suitable for their liturgies, but were largely unsuccessful in their search for easy to pick up vocal pieces that could be sung at the services without much rehearsal. Berthier spent the last twenty odd years of his life writing such music for them, and nowadays a service at the Taizé church rarely does not include his music.

Berthier's formal education in music shows in the craftsmanship of his writing, and his wide knowledge of music history and literature. The *Ten Liturgical Meditations* reveal a fondness for tart dissonances that are the result of the movement of unfettered horizontal lines. However, the dissonances are softened by the soft, gentle registrations and transparent textures. The pieces are also saturated with evidence of his familiarity with, and love of, the French organ masters of the distant and recent past: reminiscences of such men as François Couperin, Clément Marcellus, and Messiaen are scattered here and there in the them. He also loves plainsong (he was a devoted Roman Catholic), and its influence filtered into Berthier's *Meditations* in the subdued, gentle, suave mood, and the frequently narrow pitch range of the melodies. In addition, no doubt in response to the Taizé religious community's perception of suitable music for the services mentioned earlier, one may be struck by the tendency towards repetition of phrases and fondness for short melodic ideas.

The titles of the ten meditations—*Imploration 1, Imploration 2, Imploration 3, Imploration 4, Conversation, Chanson, Hommage à du mont 1, Hommage à du mont 2, Dialogue de sourds*, and *O Salutaris*—suggest that they were inspired by extra-musical programs, and they reflect the poetic, spiritual nature of the music. They are well suited for performance in those short gaps in the church service, for which the organist feels that music is appropriate.

In keeping with the musical simplicity called for at Taizé, the *Ten Liturgical Meditations* only require a modest instrument of two manuals and pedal, with, ideally, a variety of flue stops and a reed (a crumhorn is called for in *Imploration 4*). Only *Imploration 3* and *O Salutaris* have pedal parts, and these are elementary.

Imploration 1 is typical of Berthier's style. The spiritual programmatic title is reminiscent of Messiaen, but the similarity ends there. The piece's one-page length, and moderately undulating, two-bar sequential phrases of narrow compass are characteristic of Berthier's Taizé music. There is a chant-like soprano melody for the right hand on one manual. The left hand accompaniment, executed on another manual, may remind one of Vierne's shifting semitonal voice leading in, say, *Madrigal* (No. 9, *24 Pièces en style libre*, 1914).

Chanson, the longest of the works and the only one in ternary form, is also probably the one that makes most use of ancient techniques. For example, the

repetitive two-bar phrases seem to be cast in the lilting first rhythmic mode of the early Middle Ages. Furthermore, *organum* is suggested, perhaps, in a passage of parallel open fifths in the left hand part in the B section. The work's final open fifth chord is another medieval touch. On the other hand, the bimodality of the two parts in the opening section, with the mixolydian mode on G in the right hand, and hypomixolydian on D-sharp in the left, is a more modern feature.

Instead of using accidentals, as in *Chanson*, in *O Salutaris* the bimodality is expressed in key signatures, with the right hand part having the key signature of E (the mixolydian mode on B), and the left hand and pedal parts having the key signature of B-flat (the hypomixolydian mode on D). Berthier is quite Messiaenic in the ethereal, heavenly ambiance, and inconclusive ending.

The influence of French folk song on the melodic style of the two *Hommage à du mont* works, and the antiphonal echo effects and title of *Dialogue de sourds*, all suggest indebtedness to the organ works of Couperin and Clément Marcellus.

Many organists will enjoy playing Jacques Berthier's *Ten Liturgical Meditations*.

Wedding Blessings: Six Short Pieces for Organ, Alec Wyton. Unity Music Press, 1996, 70/1113U, \$7.50.

Alex Wyton wrote the first Wedding Blessings "as a wedding gift for two very special people and [it] was played during their wedding service." The others appear to have been composed subsequently. All are chorale preludes based on tunes which are associated with weddings in various hymnals. The titles of the hymn tunes and their composers or places of origin are as follows: *Hyfrydol* (R. H. Prichard), *Gift of Love* (traditional English melody), *Perfect Love* (J. Barnby), *Lobe den Herren* (Ernewerten Gesangbuch), *Hymn of Joy* (Beethoven), and *St. Peter* (A. R. Reinagle).

These are modest works that are probably most appropriate for organ beginners with little keyboard technique. This is not intended as a criticism, however, for they are attractively bright. Two strong characteristics are cheerful, rhythmic vitality, and a pleasantly modern-sounding use of transient, pungent dissonances. The transparent textures are for two voices, except for the last piece, which is in three parts. A two-manual instrument with pedal would be ideal, but, since only one pedal note is called for (in the third piece), they can be performed on keyboards alone. Amateurs who are not adept at deciding on what stops to use will find Wyton's registrations in the score helpful.

Since the composer is English born

and studied organ at the Royal Academy of Music, London, and Exeter College, Oxford, he is no doubt familiar with the chorale preludes based on *Hyfrydol* and *St. Peter* by Ralph Vaughan Williams and Harold Darke respectively, both works being part of the standard British organ repertoire, but Wyton avoids almost entirely their passé styles in his settings of the same tunes. No doubt, his approach was not entirely motivated by a desire to avoid repeating the methods of past composers: the decision was probably partly dictated by the limitations he worked within, to compose settings for manuals alone that required little keyboard technique and no registration changes during their performance.

Instead of adopting the solid chains of parallel triadic block chords that are such a feature of Vaughan Williams' famous work on *Hyfrydol* (No. 3, *Three Preludes [Based on Welsh Hymn Tunes]*, 1920), Wyton lightly states the triple meter hymn tune on the oboe stop, against which is juxtaposed a sequential, leaping, rhythmic, arpeggiated figure in duple time for 8 and 2 foot flutes. A delightful touch is his switching of phrases of *Hyfrydol* from right hand to left, from treble to bass register, and back, thus showing off the subtle change of high and low oboe tone quality, while the counter-melody remains largely in the soprano compass. In one respect, the two composers are

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16' Bourdon (ext)	8' Geigen Diapason	8' Narrow Diapason	16' Principal
8' Principal	8' Gedeckt	8' Chimney Flute	16' Subbass
8' Gamba	8' Viole de gambe	8' Conical Flute	16' Contrebasse
8' Flûte harmonique	8' Voix céleste	8' Flute celeste	16' Bourdon (Gt)
8' Bourdon	4' Principal	4' Fugara	16' Gedeckt (Sw)
4' Octave	4' Clear Flute	4' Spindel Flute	16' Conical Flute (Ch)
4' Flûte conique	2' Octave	2 ^{3/4} ' Nazard	8' Octave
2 ^{2/3} ' Quint	2' Recorder	2' Block Flute	8' Flûte (ext 16' CB)
2' Super Octave	1 ^{1/4} ' Quint	1 ^{3/4} ' Tierce	8' Flûte bouchée
2' Flageolet	2' Plein Jeu III-IV	1 ^{1/4} ' Larigot	8' Gedeckt (Sw)
1 ^{3/5} ' Terz	1' Cymbale III	2' Mixture III	4' Choral Bass
2 ^{2/3} ' Gross Fourniture II	16' Contre Trompette	8' Tromba	4' Nachthorn
1 ^{1/2} ' Fourniture IV	8' Trompette	8' Cremona	2' Mixture III
16' Fagotto	8' Hautbois	8' English Horn	32' Contre Posaune
8' Trompet	8' Voix humaine		16' Posaune (ext)
8' Tromba (Ch)	4' Clairon		16' Fagotto (Gt)
			8' Trompette
			8' Fagotto (Gt)
			8' Tromba (Ch)
			4' Schalmey
Tremolo	Tremolo	Tremolo	
Great to Great 16-UO-4	Swell to Swell 16-UO-4	Choir to Choir 16-UO-4	

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similar, however. Like Vaughan Williams, Wyton favors shapely independent linear movement that results in regular transient dissonances, rather than giving pre-eminence to vertical consonant alignments.

Darke's luscious, full-blooded, Romantic, orchestral manner of writing for the organ in his setting of *St. Peter (Three Chorale Preludes, Op. 20, No. 1, 1919)* could hardly stand in more stark contrast to Wyton's transparent Neo-Classical approach. The hymn tune is presented in the soprano register by the left hand on the clarinet 8', against a backdrop consisting of a one-bar sequential ostinato idea that is characterized by perfect fourths.

Wedding Blessings are admirably suited for amateur players with little technique who are looking for pieces based on well-known hymn tunes. The settings are perhaps too limited in musical interest to appeal to most seasoned church organists.

—Peter Hardwick
Breachin, Ontario

Music for Voices and Organ

by James McCray

Back to Baroque

Handel was a man of the world,
Bach a world of a man.

Ronald Stevenson
Western Music, 1971

The Baroque, which burst forth with the new delight of opera, maintained an enduring emphasis on church music. By then the Protestant movement was firmly established, and certainly in Germany it was a common societal element. Unlike surrounding periods (Renaissance/Classical), there was a solid balance of church music in both Protestant and Catholic traditions, which has not

only survived but also retained a high quality. The Protestant thread connects Schütz, Buxtehude, and Bach, who in their historical context created enduring works. Catholic music, which retained its Latin heritage, was produced by such composers as Charpentier, Lotti, and Vivaldi. The greatest composers of the day spent considerable effort in creating church music. The same cannot be said of church music today. Just look at what is published and promoted. As a journal reviewer, I am inundated with stacks and stacks of music each month, and from my perspective, the majority of it has little quality.

With the rise of instrumental music, the unaccompanied style of the past gave way to a greater variety of sounds. In the early Baroque, the establishment of public concert halls offered the opportunity to hear the secular music of the day, whether it be orchestral, chamber, or opera. Tastes changed, and the church was no longer the dominant place where the common people could hear music. Even though church fathers had reservations about music that was "performance oriented," it nevertheless was something desired by the congregations and supplied by the composers of the day. This situation is still happening today, particularly in the form of praise teams and contemporary Christian styles. One of the problems, of course, is the level of quality. Emotional needs have conquered intellectual needs.

When the people of the Baroque went to church, they went to be elevated. The music had depth and the service had meaning. That is often not the case today. Some believe the answer is to make worship similar to non-church times. If the music imitates that which is heard on the radio or the local pub, then maybe folks will come to hear it . . . WRONG! People go to church because it is different from any other place they encounter, and we need to keep it that way. It must be a sanctuary, not a theme park! In our society we are bombarded by a lack of quality. Yes, it is true, that not everyone in Bach's church valued his music, but its quality still shines as a beacon through the ages.

Seek quality in your choices of music. Bring your congregations a consistent sampling of music of merit. Do not neglect the past; that music has proven its worth to diverse groups and societies. The Baroque period lasted about 150 years and produced quality music for both Catholic and Protestant services. Surely music by those solid composers deserves at least three or four Sundays a year for inclusion in your repertoire. To that end, the reviews this month feature music by Baroque composers.

Sanctus in D Minor, J.S. Bach (1685-1750). SATB, two violins, viola, and keyboard, Alliance Music Publications, AMP 0361, \$1.50 (M).

Bach wrote five independent Sanctus settings. This one, BWV 239, dates from between 1735-46, and is a short, relatively simple setting in Latin. The string lines are more like obbligato parts with the first violin continuing unaccompanied between choral phrases. Voice ranges are comfortable. Instrumental parts are available for purchase from the publisher (AMP 0361P). Useful for any type of church choir.

Cantate Domino, Henry Purcell (1659-95). SATB and keyboard, C.F. Peters Corp., Ed. 67746, \$5.95 (M).

This five-minute English setting of Psalm 98 is from Purcell's only complete setting of the Anglican service. It includes a closing Gloria Patri. Organized in verse style alternating decani and cantori voices with full choir, this music is predominantly syllabic. The keyboard is a realized continuo part on two staves, but clearly for organ. The piece is sectional and published in a beautiful edition.

Lord, Hear My Prayer, Heinrich Schütz (1585-1672). Two-part voices and keyboard, Concordia Publishing House, 98-3563, \$1.50 (E).

From Schütz's *Kleine Geistliche Konzerte*, this setting has been arranged by David Music and is one step lower than the original. The two voice parts are independent, often imitative, and have both German and English texts for performance. The keyboard is simple, often little more than basic four-part chords serving as a support for the singers. Easy music representative of the early Baroque Protestant tradition.

Utrecht Te Deum, George F. Handel (1685-1759). SATB, SSAATB soli, and chamber orchestra, Barenreiter, no price given.

There is a full score and a vocal score in this new edition of Handel's *Te Deum*, HWV 278. The setting has nine movements with soloists and chorus in seven of them, yet the chorus has the primary role. The orchestra consists of strings, flute, two oboes, bassoon, two trumpets and organ. This famous setting will require good soloists with solid ranges. The choral parts are typical with some busy melismas and a mixture of polyphonic and homophonic textures. Beautiful edition.

All Glory, Praise and Majesty, J.S. Bach. SATB and piano, National Music Publishers, WHC 30, no price given (D-).

Edited by Hugh Chandler, this is a movement from *Cantata 106*. It is filled with driving melismatic contrapuntal lines in all parts. Both German and English texts are provided for performance. The keyboard part is soloistic and challenging. The majority of the setting is a triumphant A-men. Wonderful music for solidly balanced choirs.

Laudamus Te, Antonio Vivaldi (1678-1741). SAB and keyboard, Theodore Presser Co., 312-41767, \$1.40 (M-).

Arranged by Walter Ehret, this is a movement from Vivaldi's popular *Gloria*. Both Latin and English texts are given. The music is fast, joyful, and edited with an easy keyboard part. Very useful for small choirs without tenors.

Bach for All Seasons (A Choirbook), J.S. Bach. SATB and keyboard, Augsburg Fortress, 12-5854, no price given (M/D).

This excellent collection of a representative sampling of Bach's choral music contains 40 settings ranging in difficulty from a basic chorale to sections of the *B Minor Mass*. There is a separate recording for various works in the collection, available from the publisher. The wide variety of music included is designed to cover the church year and a topical chart for use is provided by the editors Richard Erickson and Mark Bighley. Each setting has both English and German texts for performance. Some organ parts are on three staves but most are reduced to two staves since they are reductions of orchestral parts. This is an absolutely outstanding collection of music that will serve any church choir for many years to come and will provide choirs with a wide variety of literature for the church year. Highly recommended.

New Handbell Music

Abbot's Leigh, arr. for 3-5 octaves of handbells by Lee J. Afdahl. Agape (Hope Publishing Company), Code No. 2103, \$2.95 (M-), AGEHR Level 2+.

This tune bears the texts "Lord, You Give the Great Commission" and "God is Here." The arrangement presents good introductory material before launching into the tune. Some special effects and good use of varied rhythmic material make the piece fresh and accessible. This arrangement would also make a great prelude when the congregational hymn is used in the context of worship.

—Leon Nelson
First Presbyterian Church
Arlington Heights, IL

They've done it again!

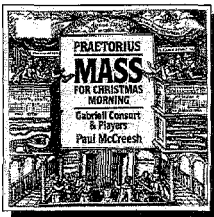
Lutheran Vespers for Christmas Evening as celebrated in Dresden, 1664

Heinrich Schütz: *Lutheran Vespers for Christmas* Following their enormously popular and wonderful CD of *The Lutheran Mass for Christmas Morning* (below), Paul McCreesh returns to Roskilde Cathedral in Denmark with the Gabrieli Consort of authentic instruments, the Boys and Congregational Choirs of the Cathedral, with organists Kristian Olesen, Finn Evald, and the 1655 Lorentz organ. CD 463046 \$17.98



The Lutheran Mass for Christmas Morning as celebrated around 1620

Praetorius: *Lutheran Mass for Christmas Morning* This exquisite CD from Roskilde Cathedral in Denmark features the Gabrieli Consort on authentic instruments, the Boys and Congregational Choirs, all directed by Paul McCreesh with organist Kristian Olesen and the 1655 Lorentz organ. CD 439250 \$17.98



Bach: Epiphany Mass as celebrated in Leipzig, 1740

J. S. Bach: *Epiphany Mass* Paul McCreesh assembles three hours of music to represent Epiphany in St. Thomas Church, Leipzig, around 1740, when Bach was in charge. Cantatas, carols, chorales and organ pieces make up the varied sequence, all superbly performed. In addition to *Missa Brevis* in F BWV 233, other major Bach works include *Sanctus* in D BWV 2385, *Cantatas Sie werden aus Saba alle kommen* BWV 65, and *Cantata Schmücke dich* BWV 180 and many organ works as well as pieces by Pachelbel and several congregational hymns. Organ works are recorded at Freiberg Cathedral on the 1714 Silbermann. Works with organ, instruments, and choir use an



organ built by Silbermann's contemporary, Johann Gottfried Oehme, because it remains at Baroque pitch. 2-CD set 457631 \$35.98

NEW! Prodigy records at age 13

Felix Hell, Wunderkind

BUXTEHUDE: Prelude in D (BuxWV 139) BRUHNS: Prelude in e BACH: *O Mensch, bewein' dein' Sünde groß* (BWV 622)
BACH: Toccata, Adagio, & Fugue in C (BWV 564)
MENDELSSOHN: Sonata I in f, op. 65 FRANCK: Choral III in a

Felix Hell, the German *Wunderkind* born in 1985, plays the 1988 Thomas Kuhn 3-56 organ in the 9th-century Church of St. Justinus in Frankfurt-am-Main/Höchst. Hell began playing concerts outside his native Germany at age 8 and taking first prizes in competitions.

He plays frequently in the U. S. IFO-021 \$12.98 to OHS members, \$14.98 to others



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Karen McFarlane Retirement



Karen McFarlane (photo: Herbert Ascherman, Jr.)



John McElliott (photo: Herbert Ascherman, Jr.)



Karen McFarlane, center, surrounded by friends (photo: Louis Rosenstock)

Karen McFarlane has announced her retirement from twenty-four years of active concert management, effective January 1 of this coming year. Karen McFarlane Artists, Inc., which in 2001 will mark its 80th anniversary, was originally founded by Bernard R. LaBerge. In 1962, his long-time secretary, Lilian Murtagh, took over the agency, which was transferred to Ms. McFarlane shortly before Mrs. Murtagh's death in 1976.

Under Karen McFarlane's tenure, the management has continued to represent many of the world's finest concert organists, and in addition has ventured into two new areas. In 1982, Ms. McFarlane became the first concert manager for organists to officially promote the winner of a major national competition, and since that time has volunteered her assistance to 10 NYA-COP winners, working with each for a two-year period. She agreed in 1990 to represent the gold medal winners of the Calgary International Organ Festival, and, although she has been invited to represent winners of other major international organ competitions, she has chosen to work with competitions which are based in North America. In 1985 her management began to import select collegiate and cathedral choirs of men and boys from England to North America, starting a trend of tours by English choirs that has continued. During the past fifteen years she has toured the choirs of St. Thomas Church, New York City; Canterbury Cathedral; Salisbury Cathedral; Winchester Cathedral; King's College and St. John's College, Cambridge; Westminster Abbey and Westminster Cathedral, London; and The Cambridge Singers (John Rutter, director).

Karen McFarlane holds a bachelor's degree from Lindenwood College, St. Charles, Missouri, where she studied organ with Franklin Perkins. She also attended Washington University and Union Theological Seminary, and studied with Claire Coci. In 1966 she moved to New York City to assist Frederick Swann at The Riverside Church. She has also served as Director of Music/Organist at St. Mark's Episcopal Church in San Marcos, Texas, and as Director of Music/Organist at Park Avenue Christian Church, New York City. She took over the Lilian Murtagh Concert Management in 1976, has served as Associate Choirmaster at The Church of the Covenant, Cleveland, since 1988, and has been married to Walter Holtkamp, Jr. since 1982. Karen McFarlane is listed in *Who's Who in America*, *Who's Who in Entertainment*, the *International Who's Who in Music*, and *The World Who's Who of Women*. She received the Avis H. Blewett Award from the St. Louis AGO, and was one of two recipients of the national AGO's

first Edward A. Hansen Leadership Award in 2000.

The new president of Karen McFarlane Artists will be John McElliott, who is currently Booking Director for the management. Mr. McElliott grew up in Akron, Ohio, where he was introduced to church music as a boy chorister in the Men and Boys Choir at St. Paul's Episcopal Church, under the direction of Robert Quade. He then went on to study organ and voice at The University of Akron, and later was a choral scholar with the Choir of Winchester Cathedral in England. He has had a great deal of performance experience as a singer with early music groups such as Apollo's Fire, and has a solid knowledge of organ repertoire as well. He is married to organist Yuri Sato.

On September 8 of this year, in recognition of her forthcoming retirement, Karen McFarlane was honored by her entire roster of artists at a musical event held at the Peabody Conservatory of Music in Baltimore. The event, which was secretly planned for more than a year, was a program of "Musical Gifts," in which each artist on the roster either composed or commissioned a piece for organ, solo voice, or choir. A total of 30 new works were composed, of which 26 were performed that evening.

Organ:

George Baker: *Chorale-prelude, If Thou But Suffer God to Guide Thee*

Guy Bovet: *Tango de setimo tono (a modo de Habanera)*

Petr Eben: *Preludium I* (commissioned by Susan Landale)

Ann Gebur: *Meditation on "Schmücke dich"* (commissioned by Clyde Holloway)

William Harvey: *Vocalissimus* (commissioned by Christopher Young)

Martin Haselböck: *Birthday Card with Signature*

Marilyn Keiser: *Variations on "Good Christian Friends, Rejoice"*

Olivier Latry: *Arabesque on the Name of Karen McFarlane*

William McVicker: *Six Variations über una tema de Vincent Youmans* (commissioned by David Goode, James O'Donnell, Jane Parker-Smith, Simon Preston, Ann Elise Smoot and Gillian Weir)

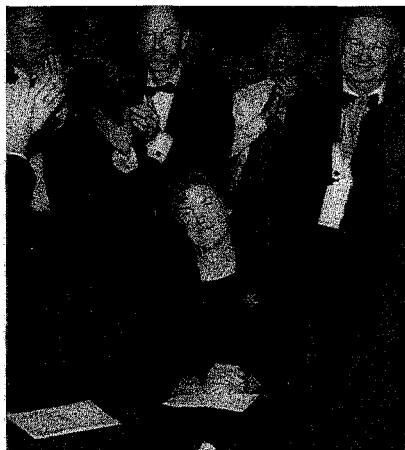
Craig Phillips: *Tribute—A Lullaby for Organ* (commissioned by David Craighead)

Daniel Pinkham: *The Salutation of Gabriel* (French horn/organ) (commissioned by Joan Lippincott)

Myron Roberts: *Fantasy for Organ* (shared dedication with Robert Baker)

Daniel Roth: from *Livre d'orgue pour le Magnificat*

Robert Sirota: *Fanfare for Many Members* (commissioned by Donald and Phyllis Sutherland)



A standing ovation for Karen (photo: Louis Rosenstock)

Frederick Swann: *Meditation on "Repton"*

Thomas Trotter, arr. from Vivaldi: *Alla Rustica*

Hymns:

Gerre Hancock: *A Hymn for Karen* (hymn-tune: Karen)

Todd Wilson: *He Comes to Us as One Unknown* (hymn-tune: Cedar Hill)

Solo Voice:

Diane Meredith Belcher: *Lutebook Lullaby*

Stephen Kennedy: *St. Theresa's Bookmark* (commissioned by David Higgs)

Thomas Murray: *Earth with Her Ten-Thousand Flowers*

Anne Wilson: *May There Always*

Choir:

Marie-Claire Alain: *Two Early French Noël's for Choir*

Stephen Cleobury: *Founder's Prayer*

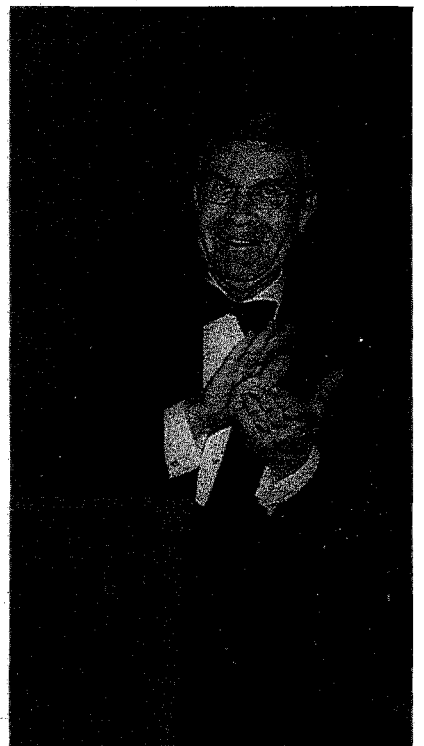
David Hill: *Sing Lullaby*

Alan Morrison: *The Lord Bless You and Keep You*

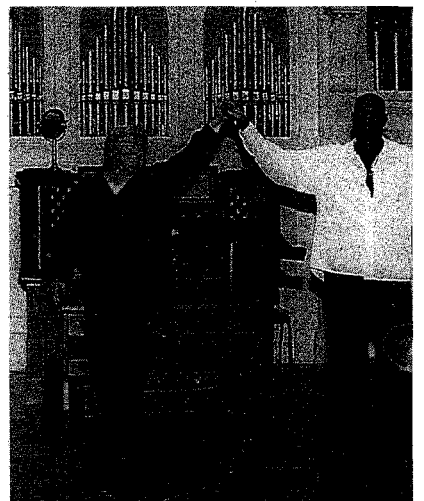
Peter Planjavsky: Choral arrangement of *Lasst uns erfreuen*

Stephen Tharp: *O Sacred Feast*

In addition, a humorous group sing-along piece entitled "A Ditty for Karen," by Peter Hurford, was performed. John Weaver, who has over the years become the management's "Poet Laureate," read a Special Recitation. Performances of the above new works were by many of the roster organists, Phyllis Bryn-Julson, soprano; John McElliott and David Hoffman, baritone; Larry Williams, French horn; and a choir composed of Peabody voice students. The welcome was given by Robert Sirota, Director of the Peabody Conservatory. A benediction by Victoria Sirota closed the evening. It was the largest number of new works premiered at any event in memory, many of which are being published.



Fred Swann leads the applause (photo: Louis Rosenstock)



Joan Lippincott with Larry Williams, French horn (photo: Louis Rosenstock)

As of January 1, Karen McFarlane Artists will have a new address: 2385 Fenwood Road, Cleveland OH 44118. Toll-free telephone: 866/721-9095; Fax: 216/397-7716; E-mail: jjmce123@aol.com. The web-site for the management is www.concertorganists.com. Karen McFarlane (kmcfar123@aol.com) will continue, on a part-time basis, to expand performance opportunities for the management's competition winners and young organists, as well as handle the planning for the yearly choir tours. David Hoffman, who has been with the management for many years, will continue as Office Manager.

Deceptive Pivot Points in J.S. Bach's *Orgelbüchlein*: similar passages that lead in different directions

Quentin Faulkner

"There is nothing remarkable about it. All one has to do is hit the right notes at the right time, and the instrument plays itself." —Bach's reply to compliments on his organ playing (*The New Bach Reader* [New York: Norton, c.1998], p. 412, #404).

This brief essay is about "hitting the right notes." Among the many technical difficulties players encounter in performing Bach's organ music, some of the most treacherous are those passages that are very similar (sometimes almost identical) to each other. They may differ by only one note or one accidental, but that difference sends the music in an entirely new direction.

Passages like these are at times quite evident and easily spotted, especially if they involve first and second endings for a repeated segment of music, e.g., the repeated stollen in settings of chorales cast in bar form (see ex. 1). At other times, however, such passages can be quite difficult to identify, a circumstance that is especially distressing when they become clear for the first time in public performance. A particularly distressing incident of this, dating from student days, is seared into this author's memory. A student was performing the first movement of Bach's Trio Sonata No. I in E-flat Major, BWV 525. The performer reached mm. 57-58 (Ex. 2), but at that point reverted to mm. 10-11 (ex. 3). We then heard the entire movement again. Only when, at m. 58, the student again shifted to m. 11 did the presiding instructor end the student's misery by bringing the performance to an abrupt halt. Passages such as these may be separated by a number of measures (occasionally they may even be in different movements), and their differing contexts may veil their similarity (compare examples 4 & 5).

Identifying such pivot points becomes easier when memorizing a piece. When players are not reading the score, they are more likely to stumble at those points where their ears call for one sound while their fingers automatically execute another. When such confusions occur, it is very much to players' advantage to stop and try to determine where the similar passage(s) is (are), thereby raising the difference to a conscious level and making careful note of it. Doing this increases the subsequent chances of successfully navigating the (almost) twin passages. It also results in a finer comprehension of the form and structure of the piece.

The reader will find below a list of such similar passages in the various chorale settings that form Bach's *Orgelbüchlein*. There may be similar instances of which I am yet unaware, and I would be grateful to anyone who might be able to help complete the list.

Nun komm, der Heiden Heiland, BWV 599
m. 2, b. 1-2/m. 8, b. 3-4.

Gott, durch deine Güte, BWV 600
m. 3, b. 3/m. 8, b. 3
mm. 4-5/mm. 21-22
mm. 11-12/mm. 24-25.

Puer natus in Bethlehem, BWV 603
ped. mm. 2-3/mm. 9-10
ped. m. 6, b. 3/m. 10, b. 3.

Der Tag, der ist so freudenreich, BWV 605
m. 1, b. 1/m. 6, b. 1;
mm. 4-5/m. 16, b. 2-3/m. 19, b. 2-3 (all three are similar).

Vom Himmel hoch, da komm ich her, BWV 606
m. 4, b. 1/m. 8, b. 3.

Vom Himmel kam der Engel Schaar, BWV 607
mm. 4-5/mm. 8-9;
man. m. 6, b. 1-2/m. 13, b. 1-2
man. mm. 9-10/mm. 13-14.

In dulci jubilo, BWV 608
mm. 4-5/mm. 8-9
mm. 15-16/mm. 23-24
m. 16, b. 3 (bass)/m. 24, b. 3 (bass).

Christum wir sollen loben schon, BWV 611
ped., m. 6, b. 3-4/mm. 9, b. 3-4.

Helft mir Gottes Güte preisen, BWV 613
m. 3, b. 1/m. 7, b. 1
m. 12, b. 4/m. 14, b. 4.

In dir ist Freude, BWV 615
m. 13, b. 1/m. 30, b. 1.

Herr Gott, nun schleuss den Himmel auf, BWV 617
l.h., m. 6, b. 1/m. 12, b. 1.

Christus, der uns selig macht, BWV 620
m. 2, b. 4/m. 6, b. 4
m. 8, b. 4/m. 19, b. 4
m. 10, b. 3/m. 21, b. 3
m. 11, b. 2 (bass)/m. 22, b. 2 (bass).

Da Jesus an dem Kreuze stund, BWV 621
m. 1, b. 3/m. 7, b. 3
m. 4, b. 4 (tenor f#)/m. 8, b. 4 (tenor f# nat.).

Wir danken dir, Herr Jesu Christ..., BWV 624
m. 2, b. 3/m. 14, b. 3.

Hilf Gott, dass mir's gelinge, BWV 624
mm. 2-3/mm. 5-6
l.h., m. 4, b. 4/m. 8, b. 4
l.h. m. 4, b. 4/m. 11, b. 4

l.h. m. 2, b. 1-2 & m. 6, b. 1-2/m. 9, b. 2.

Christ ist erstanden, BWV 627
Vers 1: mm. 4-5/mm. 10-11/mm. 12-13
m. 5, b. 1/m. 13, b. 1
m. 6, b. 1/m. 14, b. 1
ped., m. 11/Vers 2, m. 30.
Vers 2: mm. 29-30/mm. 32-33
Vers 3: m. 41, b. 4/m. 44, b. 4
m. 42, b. 1/m. 45, b. 1
ped. mm. 45-46/mm. 54-56 (deceptive similarities).

Heut triumphiret Gottes Sohn, BWV 630
m. 2, b. 1/m. 10, b. 1
m. 8, b. 2/m. 20, b. 2.

Herr Jesu, Christ, dich zu uns wend, BWV 632
m. 6, b. 2-3 (no tie)/m. 12, b. 2-3 (tie)
m. 6, b. 4/m. 12, b. 4.

Durch Adams Fall ist ganz verderbt, BWV 637
m. 2, b. 2-3/m. 9, b. 2-3.

Es ist das Heil uns kommen her, BWV 638
m. 4, b. 3-4/m. 5, b. 3-4/m. 7; b. 3-4.

In dich hab' ich gehoffet, Herr, BWV 640
mm. 1-2/mm. 7-8
m. 2, b. 3-4/m. 8, b. 3-4.

Ach wie wichtig, ach wie flüchtig, BWV 644
m. 2, b. 3/m. 7, b. 3.

Quentin Faulkner is Larson Professor of Music at the University of Nebraska-Lincoln, where he teaches organ and offers courses in church music. He is the author of *J.S. Bach's Keyboard Technique: A Historical Introduction* (Concordia, 1984) and editor of *Basic Bach, an edition of Bach's Orgelbüchlein and three free works* (Wayne Leupold Editions, 1977). Together with his wife, Mary Murrell Faulkner, he has recorded *Duetta - Early Music for Keyboard-Four Hands* (Pro organo CD 7049). His articles have been published in many journals, including *THE DIAPASON*, *The American Organist*, *the Bach Jahrbuch*, *Liturgy*, and *SOUNDINGS*.

Example 1: *Es ist das Heil uns kommen her*, BWV 638, mm. 4 & 5



Example 2: Trio Sonata I, BWV 525, Mvt. 1, mm. 57-58



Example 3: Trio Sonata I, BWV 525, Mvt. 1, mm. 10-11



Example 4: *Christ ist erstanden*, BWV 627, Vers 1, mm. 11-12



Example 5: *Christ ist erstanden*, BWV 627, Vers 2, mm. 30-31



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Concert Tour

Europe 2000

Carol Williams



Carol Williams

One of the delightful aspects of being a concert organist is that there are tremendous opportunities to visit various parts of the world and to savor the local culture. But one either loves living out of a suitcase or hates it and, fortunately, I adore it!

Concerts in England between June 23 and July 5

Having left my apartment in New York, I arrived in the UK for the first concert of the tour, at Romsey Abbey. This historic building is some 850 years old and was recently in the public eye when it became the resting place of Admiral of the Fleet Earl Mountbatten of Burma, following his premature death at the hands of terrorists. The organ was built by JW Walker in 1858



Romsey Abbey (photo by Tudor Williams)

and was moved in 1888 from its original position on the north transept gallery to its present position. It is a typically British organ and has remained virtually untouched (apart from routine tuning) until Walker & Sons carried out extensive work in 1995/96 to make it mechanically sound and reliable. Fortunately, the original pipework of the period has been preserved so that the organ is today a fine example of 19th-century English organ-building. The 1999 nave organ (also by Walker & Sons), a superb instrument beautifully finished in oak and mounted on a mobile platform, speaks through pipework in the south triforium.

The next concert was at Trowbridge, in Wiltshire, at The United Church in

which the main building dates from 1871. Interestingly, the list in the vestry of Ministers over the years dates from 1767. The three-manual organ was built by W. Sweetland in 1884 and, with the original tracker action replaced by electric action, the console is now set close to the front of the church to one side of the pulpit and is very effective. The large audience was especially responsive.

Leaving churches for a while, the next concert was at Oxford Town Hall on an organ I have played and enjoyed on several occasions. Built by Father Willis to a design by Sir John Stainer, the four-manual instrument has been preserved in its original form (apart from the installation in 1926 of an elec-



St. James's Church, Piccadilly

tric blower to replace the three water-engines) in a building which was formally opened by His Royal Highness The Prince of Wales May 12, 1897. The organ, which is in fine condition and set in an attractive concert hall, speaks out well and the lunchtime concert series is one of many tourist attractions in this famous city.

The final recital of this phase of the tour was at St. James's Piccadilly, a church designed by Sir Christopher

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Things change.
Good ideas remain.*

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Wren and consecrated on July 13, 1684 by the Bishop of London. An organ was built, on the instruction of King James II, by Rhenatus Harris in 1685 for the Royal Palace at Whitehall. This was given to St. James's by Queen Mary in 1691 and installed by Father Smith. Sadly, only some of the original pipework survived major alterations in 1852 and, even more seriously, there was further loss when the church was extensively damaged during an air raid on the night of October 14, 1940. The main organ in use at present is a two-manual Allen, together with a delightful single-manual 1986 chamber organ by Peter Collins. This fine church is steeped in history—for example, the Rhenatus Harris instrument was played by Purcell and by both Haydn and Handel. Later, the replacement organ by Bishop was played by Mendelssohn and by British-born Leopold Stokowski, who was organist at the church in 1905.

Concerts in Finland between July 6 and July 11

The first concert in the tour of Finland was at The Church of Hameenlinna, sometimes referred to as the Round Church of Hameenlinna because of its shape. Finished in 1798, it also is referred to sometimes as "The little Pantheon of the North." The three-manual organ, built by Kangasala in 1964, has mechanical action and is located in the northern gallery of a church with superb acoustics, but it seems that the organ is to be replaced in 2002. Hameenlinna has special significance to musicians because it is the birthplace (in 1865) of the nationalistic composer Jean Sibelius.

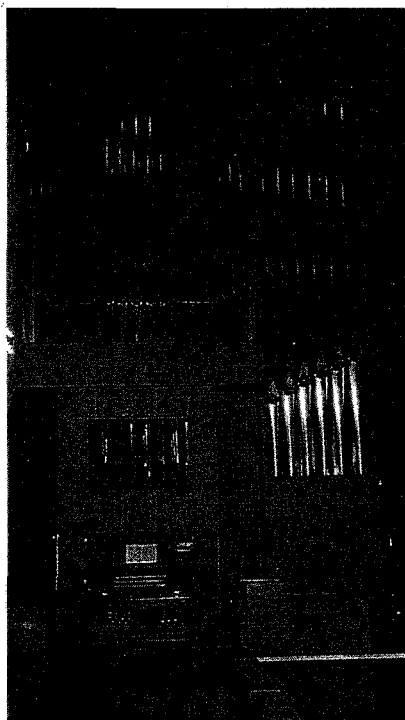
Helsinki, sometimes known as "The Daughter of the Baltic," is the center of Finnish commerce and cultural life. Each year, numerous visitors are attracted to the Tempelliaukio Church which, close to the city center, is a dome-shaped space-structure with a distinctly futuristic appearance under a copper roof. And, constructed entirely within the rock, it is known appropriately as the Church of the Rock. It has a four-manual instrument built in 1975 by Virtanen, with a facade of copper pipes. Nine ranks of pipes from earlier instruments are incorporated in the organ. I have played at this church on several occasions and have always enjoyed doing so because this unique building invariably attracts an international audience.

The next concert involved an hour's flight north from Helsinki to Rovaniemi, the capital of Lapland, which has earned a place in popular history as the home of Father Christmas and more seriously as a town which is very close to the Arctic Circle. The church, which dates from 1950, possesses an excellent acoustic that does full justice to the 1987 three-manual organ by Christiansen. This is the fourth church to be built on this site, the present church replacing the one destroyed when the town was utterly demolished in 1944. Interestingly, the construction of the new church was possible only with great financial help from the Lutheran churches in Sweden and in the United States.

Traveling north from Helsinki by train, the next concert was at Mikkelä. The red-brick church is an imposing local feature and the 1955 Kangasala organ has an exceptionally impressive pipe display and is a very romantic instrument, but with limited generals.

I then played at Sipoo where the present church in this peaceful country town was built between 1883 and 1885 by compulsory labor, a new church being necessary when the size of the congregation exceeded the capacity of the original medieval building. It was consecrated in December, 1885. A three-manual Marcussen organ with an impressive case was installed in 1951, renovated in 1999, and it speaks clearly into this very large church. It seems that this was the first neo-baroque organ in Finland and its Spanish trumpets were also a "first" in the country.

This was followed by a lunchtime concert at Tapiola Church in Espoo, a



Heinrich organ in Malmi Church

town known as the Garden City. The church is a modern building and attracts an impressive audience for the lunchtime concerts. A three-manual 1970 organ by Virtanen is brightly voiced and takes Baroque and contemporary music well.

The final concert in Finland was at Helsinki's Malmi Church where Heikki Poutanen is the organist and where I have given concerts on several occasions. It is a modern building with a good acoustic and an extremely fine organ by Heinrich, which has a superb Montre on the Swell and a very distinctive 32ft Untersatz in the pedal. One has to take care, however, because the action is heavy when the instrument is fully coupled and it is not easy to balance, but it has a good combination-setting mechanism and it really is a joy to play.

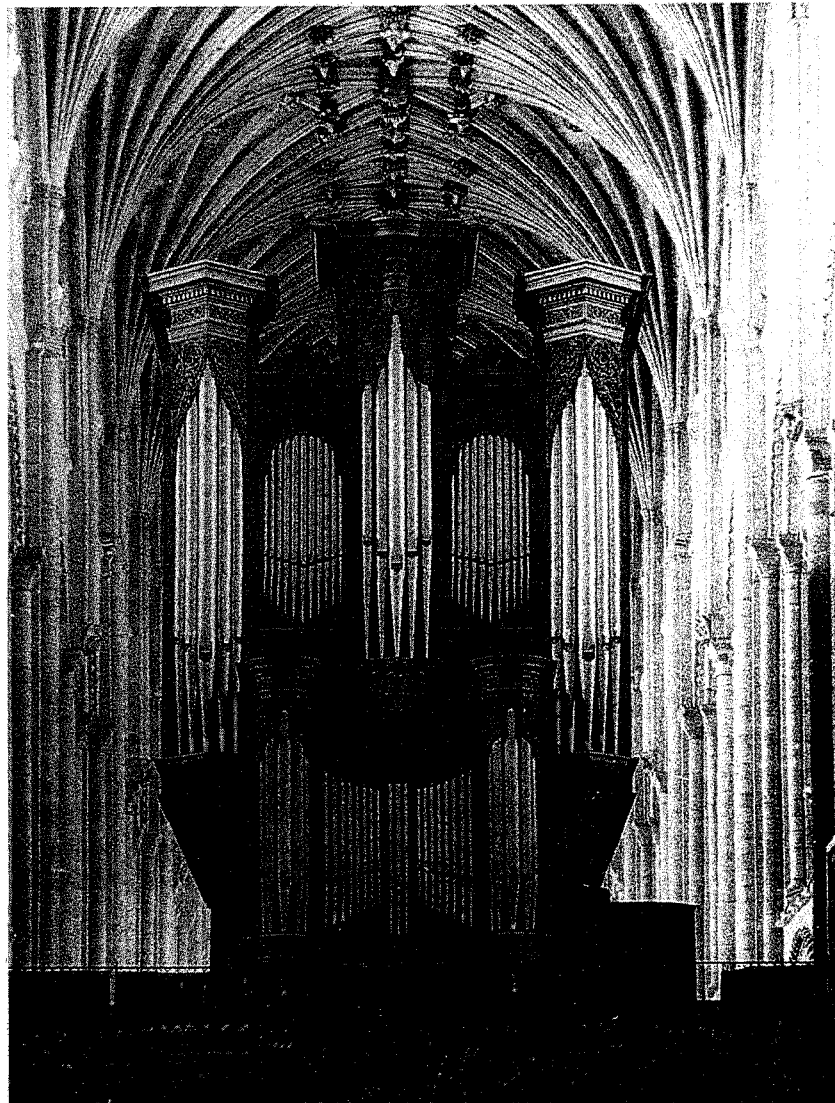
Concert at Roskilde Cathedral, Denmark, on 13 July

The resting place for every Danish King and Queen since the Reformation, the Cathedral was begun in 1170 on the site of a wooden church dating from the Viking period. Changes were made to the Cathedral as the years passed and, as the earliest example of Gothic architecture in Denmark, it is an outstanding landmark in the country's architectural history.

The comprehensive information available at the cathedral indicates that the organ dates back to the 15th century. The original Gothic instrument was replaced in 1554 by a Renaissance instrument only to give way a hundred years later to a Baroque organ. There have been many changes during the intervening time, the most significant perhaps being the rebuild in the 1830s by Marcussen & Reuter to meet the requirements of the Romantic period. Interestingly, the latest restoration was again by Marcussen and aimed at recreating the 1654 organ using original pipe material dating from the 1500s and the 1600s for about one-third of the total pipework. The end result is a delightfully gentle instrument with an action so sensitive that it can only be described as "featherlight." One quickly appreciates the need to listen carefully to the organ and to the response in the building. It is without doubt an instrument one feels utterly privileged to play. The concert was very well attended, and a program which concentrated on the historical period of the organ was well received by a serious audience in the peaceful ambience of this wonderful building on a glorious summer evening.

Concerts in England, 19 July and 21 July

My visit to Norwich Cathedral made me realize immediately that this is an outstandingly impressive building. According to a comprehensive 1935



Norwich Cathedral

Roskilde Cathedral 1991 Marcussen & Son

MANUALVAERK

- 16' Bordun
- 8' Principal
- 8' Spitzflöjt
- 4' Octava
- 4' Rohrlflöjt
- 3' Nassath
- 2' Super Octava
- Mixtur IV-V
- 8' Trompet

BRYSTPOSITIV

- 8' Gedact
- 4' Gedactflöjt
- 2' Octava
- 2' Waldflöjt
- 1' Sedecima
- 8' Regal
- 4' Ceigen Regal

RYGPOSITIV

- 8' Gedact
- 4' Principal
- 4' Gedact
- 2' Octava
- 2' Salicional
- 1' Sedecima
- Sesquialt II
- Mixtur III
- 8' Hoboy

PEDAL

- 16' Principal
- 8' Octava
- 8' Gedact
- 4' Octava
- Mixtur IV
- 16' Posau
- 8' Trompet
- 4' Schalmej

Oxford Town Hall "Father" Willis

GREAT

- 16' Double Open Diapason
- 8' Open Diapason, large
- 8' Open Diapason, small
- 8' Clarabella
- 4' Principal
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- Sesquialtera III
- 8' Trumpet

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 2' Piccolo
- 16' Trombone
- 8' Oboe
- 8' Cornopean
- 8' Vox Humana
- 4' Clarion

CHOIR

- 8' Viola da Gamba
- 8' Dulciana
- 8' Clarabella
- 4' Concert Flute
- 2' Piccolo
- 8' Cremona

SOLO

- 8' Harmonic Flute
- 8' Orchestral Oboe
- 8' Tromba

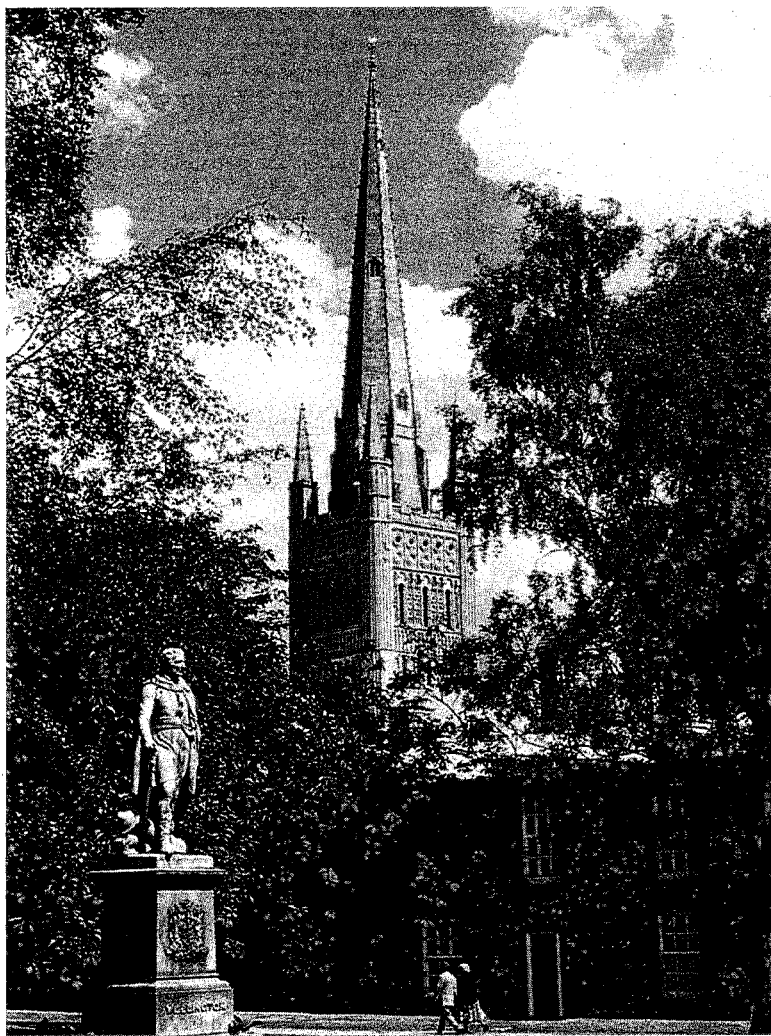
PEDAL

- 16' Open Diapason
- 16' Bourdon
- 8' Violoncello
- 16' Trombone

treatise on *Cathedrals of England and Wales* by T. Francis Bumpus, the foundation deed was signed in 1101 and the Bishopric was purchased for the enormous sum in those days of £1900. This is largely confirmed by the literature available in the cathedral which states that the cathedral was founded in 1096 by Bishop Herbert de Losinga. The entire building from east to west was completed in fifty years. The cathedral was damaged by a furious hurricane in 1362 and has been struck by lightning on more than one occasion. It has also suffered a number of fires from time to

time, yet it has survived and remains today an impressive and truly beautiful example of Norman design.

The organ was built by Hill, Norman & Beard and was rebuilt in 1940-42 following a fire in 1938. It is believed to be the third largest cathedral organ in the UK with its 105 speaking stops and 6,655 pipes. The Solo Tuba, which speaks incisively into the Nave, is on a wind pressure of 18 inches and can be immensely useful in certain composi-



Norwich Cathedral (photo by John Appleton)

tions! I was able to savor the quietness and utter splendor of this beautiful building when, as the sole occupant, I practiced late into the night.

The final concert of my tour was at St. Stephen Walbrook in the City of London. This is the Lord Mayor of London's parish church and, typical of so many of the City churches, it is of outstanding historical significance as may be seen from a comprehensive booklet available at the church. According to the record, Walbrook (now an underground

river) was the site in 43AD of the first Roman settlement in London, and the present church replaced an earlier one begun in 1429. Then, after the Great Fire of London in 1666, St. Stephen Walbrook was among the first of the churches to be rebuilt by Sir Christopher Wren at a time when he was pondering over the dome he was designing for St. Paul's Cathedral. A lighter dome was appropriate on the Walbrook site, and this is a masterpiece in its own right. Furthermore, the church has numerous attractive features including a beautiful semi-elliptical altar at the east end.

The church suffered extensive damage during an air raid in World War II when the dome was severely damaged by incendiaries and the building was shaken by a landmine which exploded nearby. Although restoration work was undertaken in 1952-3, it became clear by 1972 that the structural faults the building had sustained were such that it was in danger of collapsing, and a major program of restoration dealing with the problem from foundations to dome was therefore undertaken. The organization known so well as The Samaritans was started at this church in 1953 by the present Rector, Prebendary Dr. Chad Varah, OBE, MA, to befriend the suicidal and the despairing. Dr. Varah also founded its worldwide version, Befrienders International, in 1974.

The acoustics in the church are exceptionally good and do full justice to the splendid three-manual organ built by William Hill and restored (through the generosity of the American Express Foundation) by Hill, Norman & Beard in 1987. The work included a new console plus an up-to-date electronic system for setting pistons. It is fascinating to read in the booklet that there have been lunchtime organ recitals at this church on Fridays since the 18th century. It is also of immense interest to read that Bumpus (presumably T. Francis Bumpus) reflected on the congested location of the church in relation to adjacent buildings with the words "Never was so rich a jewel in so poor a setting, so sweet a kernel in so rough a husk." The beauty of this church is quite exceptional and it is well worth a visit.

Closing remarks

The tour, involving fourteen concerts in three countries, was extremely enjoy-

able and provided the opportunity to play some superb organs and to learn something of the historical background of each venue. With so intensive a tour, it is not possible to list the specifications of all the fine organs I was privileged to play or to present details of each program. Instead, a sampling of specifications and of programs is included.

The tour culminated in my being the guest on a popular BBC radio program "The Organist Entertains," a specialist program which has been running for over thirty years. The discussion, eloquently hosted by the presenter Nigel Ogden, highlighted my views on the differences in the organ scenes in the UK and in the USA and also covered my recent visit to Beijing to undertake the inaugural concerts on the newly-installed Austin organ in the Forbidden City Concert Hall.

Finally, the opportunity is gratefully taken to express my profound thanks to all the organists who invited me to give recitals and, in particular, to Heikki Poutanen for the excellent arrange-

ments he made regarding the tour in Finland. In addition, I am most grateful to Sarah Baxter for the superb photograph of the organ case at St. James's Church, to John Appleton for the excellent photograph of the exterior of Norwich Cathedral and to David Dunnett for the exceptionally fine view of the interior of the Cathedral at which he is the Master of Music. ■

Information about Carol Williams can be found at <www.melcot.com>.

A sampling of recital programs

July 4, Town Hall, Oxford: *Festival Toccata*, Fletcher; *Fuga sopra il Magnificat*, S. 733, Bach; *Andantino*, Lemare; *Songs of Praise*, Chapell; *El Flautista Alegre*, Noble; *Etude Symphonique*, Bossi; *Maple Leaf Rag*, Joplin, arr. Williams; *The Washington Post*, Sousa, arr. Williams; *Impromptu*, Vierni; *Toccata (Symphonie V)*, Widor.

July 11, Malmi Church, Helsinki: *Fuga sopra il Magnificat*, S. 733, Bach; *Grande Pièce Symphonique*, Franck; *Andantino*, Lemare; *Toccata (Suite Gothique)*, Boëllmann.

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• Mark Buxton, "Organist's Review," 1995

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Romsey Abbey 1858 Walker, renovation 1995/96 by Walker

GREAT

- 16' Double Open Diapason
- 16' Double Stopped Diapason
- 8' Large Open Diapason
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Clarabella
- 4' Principal
- 4' Stopped Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Tierce
- Full Mixture 15 19 22
- Sharp Mixture 26 29
- 8' Trumpet
- 4' Clarion

CHOIR

- 8' Camba
- 8' Dulciana
- 8' Stopped Diapason
- 4' Principal
- 4' Stopped Flute
- 8' Cremona
- 8' Tuba

SWELL

- 16' Double Stopped Diapason
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Principal
- 2' Fifteenth
- Mixture 15 19 22
- 8' Hautboy
- 8' Cornopean
- 4' Clarion
- Tremulant

PEDAL

- 32' Double Open Diapason
- 16' Open Diapason
- 16' Bourdon
- 8' Octave Wood
- Mixture 8 12 15
- 16' Trombone
- 8' Trumpet

Prodigy Organists of the Past

James B. Hartman

Anyone familiar with the biographies of distinguished composers and performers throughout music history can never fail to be amazed at the impressive stories of children exhibiting exceptional talent. Musical ability often manifests itself early in life, and many of these early bloomers go on to significant and sustained achievements in later years. The accounts of their creative childhoods are a source of interest not only to music lovers generally, but also to psychologists who have studied the progress of such individuals in an attempt to understand and explain these extraordinary phenomena. The following survey will chronicle the highlights of the emergence and development of musical talent in a selected group of musical prodigies from the 16th to the 19th centuries whose abilities were later realized in the fields of organ music composition and performance.¹ Some concluding generalizations, derived from the writings of psychologists who have studied this fascinating topic, will end the presentation.

Girolamo Frescobaldi (1583–1643), the son of a musician in Ferrara, Italy, became one of the greatest organists and keyboard composers of his time. As a boy he possessed a remarkable voice and went from town to town singing, followed by crowds of admirers. Although little is known of his early life, he studied organ with a court organist and occupied his first position as organist at the age of 14. At the age of 25 he went to St. Peter's in Rome where he also spent his final years. This prolific composer was later described as "father of the organ style" that prevailed in England and other countries for over a century. His compositions were central to keyboard study as well. Froberger studied with him for several years and J. S. Bach copied out his *Fiori musicale* (1635), a publication of liturgical organ music.

William Crotch (1775–1847), born in Norwich, England, was a remarkable child prodigy who was able to play at the age of 2 the tune to "God Save Great George Our King" on an organ made by his father, a carpenter. He gave his first concert at the age of 3, played before the royal family at 4, and was exhibited by his mother on tours of England and Scotland until the age of 9. At the age of 10 he played his own harpsichord concerto in London and began composing an oratorio. At the age of 11 he went to Cambridge University where he assisted the professor of music and was organist at two colleges. He transferred to Oxford University at the age of 13 and was appointed organist at Christ Church within two years. He took his D.Mus. at Oxford at the age of 24. Some of his Oxford lectures were published in 1831. While at Oxford he composed the "Westminster Chimes" for a church clock in Cambridge; this tune was used in the Houses of Parliament following 1860. His later years were mainly academic, including various professorships in music as well as a ten-year term as Principal of the Royal College of Music from its founding in 1822. His compositions include organ works, piano pieces, songs, and choral works. He was also a watercolorist of considerable ability.

George Washburne Morgan (1823–1892), whose name is largely unknown today, was believed to be the first famous organist heard in the United States in the late 19th century. Born in Gloucester, England, he exhibited remarkable musical gifts at a very early age, playing his first church service when only 8 years old, later becoming assistant organist at Gloucester Cathedral. Following his arrival in the United States in 1853 his remarkable playing generated much enthusiasm, particularly due to his phenomenal pedal technique. He served as organist in various New York churches and gave many concerts both in New York and throughout the country. His performances of "concert music"—an unknown factor in organ music prior to his arrival—placed him at the head of his profession.

William T. Best (1826–1897) became one of the world's most prominent organ recitalists of the 19th century. The son of a solicitor in Carlisle, England, he studied organ in his home town where he was assistant organist at the local cathedral, followed by a post at Pembroke Chapel at the age of 14. While still in his twenties he occupied a number of prestigious positions in London, moving to Liverpool at the age of 29 to preside at the organ in St. George's Hall. Following several appointments elsewhere he returned to Liverpool where he remained until his resignation in 1895. He performed extensively beyond England, including the inaugural recital on the new Town Hall organ in Sydney, Australia, in 1890 (both the Hall and the Hill & Son's organ were the largest in the world at the time). Best's orchestral use of the organ included many of his own transcriptions along with other original organ works and he edited editions of the works of Bach, Handel, and Mendelssohn. During his own time he was described as the "Prince of Organists."

Alexandre Guilmant (1837–1887) was born into a family of French organists and organbuilders in Boulogne. Although largely self-taught, his first lessons were from his father, substitut-

ing for him at the organ of St. Joseph's in Boulogne at the age of 12. There he exhausted several organ blowers during his daily practice sessions, sometimes as long as ten hours. He succeeded his father as organist at the age of 22. Following study with Lemmens in Brussels he began giving recitals in Paris at the age of 25. His later career included European and North American tours, inaugural recitals at many large organ installations, and appointments at the major cathedrals of Paris: St. Sulpice, Notre Dame, and La Trinité. He was one of the founders of the Schola Cantorum and succeeded Widor as professor at the Paris Conservatory where several of his pupils (Bonnet, Boulanger, Jacob, Dupré) achieved fame in their own right. Perhaps the most prolific composer of organ music since Bach, he also published collections of pieces and edited much older organ music. In 1893 the President of the French Republic nominated him a *Chevalier de la Légion d'Honneur* in recognition of his achievements.

Joseph Rheinberger (1839–1901), born in Vaduz, Lichtenstein, began music lessons at the age of 4. At the age of 7 he played the organ at a local church where a special set of extended pedals were installed to accommodate his short legs. Soon afterwards he composed a three-part mass with organ accompaniment. At the age of 12 he was sent to the Munich Conservatory where he studied until he was 19. Later, at the same institution, he became a noted teacher of organ and composition, becoming one of the most sought-after composition teachers of his time. He was appointed director of the Conservatory at the age of 28 and was also director of church music to the court. During his lifetime he composed in many different genres—operas, masses, symphonies, chamber music—but is most remembered for his organ music, especially two concertos and twenty sonatas.

Auguste Wiegand (1849–1904), born in Liège, Belgium, developed his musical abilities so rapidly that he was appointed organist at a local church by the early age of 7. He entered the Liège Conservatory at the age of 10, winning several prizes and medals for his accomplishments before the age of 20. As professor at that institution he also served as organist in several other cities, travelled to England many times to inaugurate organs there, and performed throughout Europe. He later studied organ at the Royal Conservatory in Brussels. His major success was that of the first city organist at the Town Hall, Sydney, Australia, 1891–1900, where he played over 1,000 recitals during that period. His broad-based recital programs on the huge Hill & Son organ included many arrangements and transcriptions; his concerts were received with great enthusiasm by large and appreciative audiences. Following his departure from Sydney he again toured Europe and spent his final years as organist of Oswego, New York. His compositions include a "Storm Idyll," a popular form of organ entertainment at the time.

Clarence Eddy (1851–1937), born in Greenfield, Massachusetts, showed marked musical ability at the age of 5. He held his first church position at the age of 14, then went to Hartford, Connecticut, to study with Dudley Buck at the age of 16. At the age of 20 he studied in Germany with Professor Augustus Haupt, the most prominent teacher in that country, who gave him a written recommendation as "undoubtedly a peer of the greatest living organists." Following a successful European recital

tour he settled in Chicago and developed a reputation as a leading American organist. He played more dedicatory recitals than any other organist of his day. While director of the Hershey School of Musical Art he gave a remarkable series of one hundred weekly recitals without repeating a number; he was 25 years old at the time. His many concert tours included playing at various expositions in the United States and abroad. He published two multi-volume organ methods to supplement his teaching activities, in addition to a number of original works. As a founder of the American Guild of Organists, Eddy became affectionately known as the "Dean of American Organists."

Edwin H. Lemare (1865–1934) was born on the Isle of Wight where his father, the organist of a local church, was his first teacher. He won a scholarship to the Royal Academy of Music in London at the age of 13 and was awarded an Associateship at the end of his studies there. Following graduation he occupied church positions in Sheffield and London. After the death of W. T. Best in 1897 Lemare was acclaimed Best's successor as the greatest living English organist. Following his American tour in 1900 he served as a very highly paid municipal organist in several cities in the United States over a period of thirty years. He had considerable influence on organ playing in America on account of his legendary registration of orchestral compositions and transcriptions of Romantic composers, especially Wagner. His own 126 original compositions ranged from the simple and sentimental to complex concert pieces; the best known of the former type is his "Andantino in D-flat," later arranged as the popular song, "Moonlight and Roses." He had a remarkable musical memory and was a gifted improviser.

Alfred Hollins (1865–1942), born in Hull, Scotland, became blind when still in infancy. Nevertheless, he exhibited exceptional musical abilities, including absolute pitch, from an early age. At the age of 2 he could play tunes on the piano and identify notes or chords played by others; by the age of 6 he could improvise. Following lessons from a family member and at an institute in York, at age 13 he entered the Royal Normal College for the Blind where he developed into a brilliant pianist. He played for Queen Victoria when he was 16 and gave his first public organ recital shortly afterwards. Later he studied piano with Hans von Bülow in Berlin and toured Germany with a repertoire of piano concertos; on one occasion he played three piano concertos in a single concert. He learned his music by listening to his wife play each part through, which he then rapidly committed to memory. His longest church appointment was at St. George's in Edinburgh, which he held for forty-five years. As an active organ recitalist he toured widely throughout the world. In addition to composing fifty-five organ works Hollins also published church music, songs, and piano music. His book, *A Blind Organist Looks Back* (1936), contains many insights into the life of a touring concert organist in the early 19th century.

Marcel Dupré (1886–1971), was born in Rouen, France, into an intensely musical family; his father and both grandfathers were organists and his mother was a cellist and pianist. Family connections included friendships with the organbuilder Aristide Cavallé-Coll and organists Charles-Marie Widor and Alexandre Guilmant. He studied with both Widor and Guilmant at the Paris Conservatory where he received many

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prizes. At the age of 11 he was appointed organist at a church in his home town. At the age of 20 he became Widor's assistant at St. Sulpice in Paris. At the age of 28 he won the Premier Grand Prix de Rome, the greatest distinction a French musician could attain. In 1920, at the age of 34, Dupré started the musical world by playing from memory the entire organ works of J. S. Bach in a series of ten concerts. This celebrated performer and improviser performed in various countries over the years. He published a quantity of solo and ensemble music for organ along with works for other instruments. He also wrote several books on organ playing and published editions of Bach, Franck, and others.

Psychologists who have studied the phenomenon of exceptional musical talent² have noted a number of distinguishing factors that are exemplified in many of the preceding biographies. The musical abilities referred to may include a variety and range of acoustic and musical capacities: perfect pitch, identifying intervals and chords, reading at sight, playing from memory, playing from a full score, transposing, improvising, and composing (although not to the level of form and harmonization of more mature artists).

Musical prodigies are distinguished by the following childhood characteristics:

- The most obvious feature is that musical ability emerges early in life, usually in the first decade; this, of course, is the definition of a child prodigy. Interpretative talent, including instrumental technique and playing in public, appears first, often before the age of 8, followed by compositional talent somewhat later, except in very rare cases, earlier. As much as ten years of composition experience may be needed for the production of excellent musical works. Musical capacity continues to expand during the third decade of life.

- Heredity above average: parents often make significant contributions to the extraordinary success of their children. The importance of an early home and educational environment, including inspiring social contacts, is prominent in such cases. In fact, ability may be less important than interest, devotion, encouragement, and appropriate educational opportunities. Heredity sets limits, but within these limits and with adequate training, gifted individuals may rise to the stature of outstanding members of the musical profession.

- Unusually high intelligence.³
- Persistence of motive and effort, confidence in their abilities, and great strength or force of character.

- The manifestation of exceptional abilities in infancy is more consistently found among musicians than in other fields. The reason for this lies in the nature of music itself. Music, due to its abstract, formal nature, creates its own material independent of words. It is not fed from the outer world and interaction with others or from external experience and practice. Rather, the subject matter of music is from within, an embodiment of uniquely musical feelings and emotions that are quite independent of other mental qualities.

There are no grounds for judging whether organists, as a group, exhibited more or less musical ability in their early years than other musicians in the period just surveyed; comparative evidence is lacking. However, mature organists were probably more prominent in the public eye due to the central place the organ played in musical culture at the time. As for prominent organists of recent years, their early musical talents and abilities are not generally publicized. However, musical talent is not just a thing of the past. It is a common characteristic of today's children that must be fostered by constant encouragement, proper atmosphere, and by a

combination of expert tuition and appropriate education facilities if they are to become important artists in the future. ■

Notes

1. Some explanation should be made for the omission of several major musical figures from the following list. The lifelong career of Johann Sebastian Bach is so well known that it does not need repeating here. The significant fact is that the Bach family was perhaps the most remarkable and important of all time, and the young Bach received a thorough grounding in music from his father and brothers. Although Bach's family life was permeated with music, specific biographical information is lacking on his very early abilities or achievements that would classify him as a "prodigy" as the term is applied to other figures throughout this article.

Biographies of George Frideric Handel reveal that although as a child he had a strong propensity to music, his doctor father opposed his son's inclinations, considering music a lowly occupation, and intended him for the study of law. However, when Handel was 7 an aristocrat heard him play and persuaded the father to allow his son to follow a musical career, which began with lessons in composition from the age of 9 years.

Wolfgang Amadeus Mozart was an outstanding example of a musical prodigy, according to tests in sight reading and extemporization administered to him at the age of 8 by Daines Barrington, a scientifically inclined man who reported his findings to the Royal Society in 1779. Mozart's musical memory was most remarkable; at the age of 14, upon hearing in the Sistine Chapel one performance (perhaps more) of a complex choral work, Allegri's *Miserere*, he wrote it down from memory with only a few errors (Mendelssohn accomplished a similar feat). Although Mozart became an accomplished organist, apart from a few short pieces and seventeen "Church Sonatas" his "organ" works are three pieces written for mechanical clock.

2. Important studies include:

Carl Emil Seashore, *The Psychology of Musical Talent* (New York: Silver, Burdett, 1919). His discussion of the musical mind covers various dimensions: pitch, intensity, time, rhythm, timbre, consonance, auditory space, voluntary motor control, musical action, musical imagery and imagination, musical memory, musical intellect, and musical feeling. Even so, he asserted that these do not operate in isolation; the musical mind is a unity that works as an integrated whole.

G. Révész, *The Psychology of a Musical Prodigy* (London: Kegan Paul, Trench, Trubner, 1925). This work, the first of its kind, attempts to portray the early development of a richly endowed pianist, Erwin Nyiregyházi (1903-1987). It covers such topics as the early appearance of musical talent in general, diagnostic tests, elementary acoustic and musical faculties, specific forms of musical ability, compositions, and the progress of the pianist's development as shown in his works. Although some aspects of Erwin's childhood progress resembled Mozart's, his musical career failed to proceed and eventually he worked for film studios in Los Angeles.

Lewis M. Terman, ed., *Genetic Studies of Genius* (Stanford: Stanford University Press, 1926), 5 vols. The volumes in the series deal with the mental and physical traits of gifted children (vol. 1), the early mental traits of three hundred geniuses (vol. 2), follow-up studies of a thousand gifted children (vol. 3), twenty-five years' follow-up of a superior group (vol. 4), and thirty-five years' follow-up of the gifted group at midlife: thirty-five years' follow-up of the superior child (vol. 5). The fields surveyed are extensive; musical ability receives only minor consideration. Perhaps the most relevant volume to this present discussion is Catherine Morris Cox, *The Early Mental Traits of Three Hundred Geniuses*, which mentions musical prodigies and musicians as a group. In the preface Terman observes: "We are justified in believing that geniuses, so called, are not only characterized in childhood by a superior IQ, but also by traits of interest, energy, will, and character that foreshadow later performance" (ix).

Articles include:

R. A. Henson, "Neurological Aspects of Musical Experience," in *Music and the Brain: Studies in the Neurology of Music*, ed. Macdonald Critchley and R. A. Henson (Springfield, IL: Charles C. Thomas, 1977), 3-21.

Tedd Judd, "The Varieties of Musical Talent," in *The Exceptional Brain*, ed. Lorraine K. Obler and Deborah Fein (New York: The Guilford Press, 1988), 127-155. The technical discussion covers the psychology and neuropsychology of musical abilities, relation to other skills, musical memory, and relationships among musical skills.

Donald Scott and Adrienne Moffett, "The Development of Early Musical Talent in Famous Composers: a Biographical Review," in *Music and the Brain: Studies in the Neurology of Music*, ed. Macdonald Critchley and R. A. Henson (Springfield, IL: Charles C. Thomas, 1977), 174-201. The focus is on Mozart, Beethoven, Handel, and Bach, along with several other prodigies studied by Daines Barrington, reported in 1781: Charles and Samuel Wesley, William Crotch, and Lord Mornington.

The following summary draws upon some of these sources.

3. For example, Catherine Morris Cox, *The Early Mental Traits of Three Hundred Geniuses*, vol. 3 of *Genetic Studies of Genius*, estimated the childhood/young manhood IQs of several eminent composers: Bach, 140/165; Handel, 160/170; Mozart, 160/165, and others.

James B. Hartman specialized in philosophy, psychology, and the aesthetics of music in his doctoral studies at Northwestern University. He is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. He is a frequent contributor of book reviews to *THE DIAPASON*.

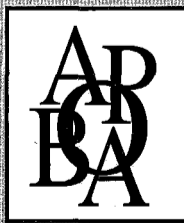
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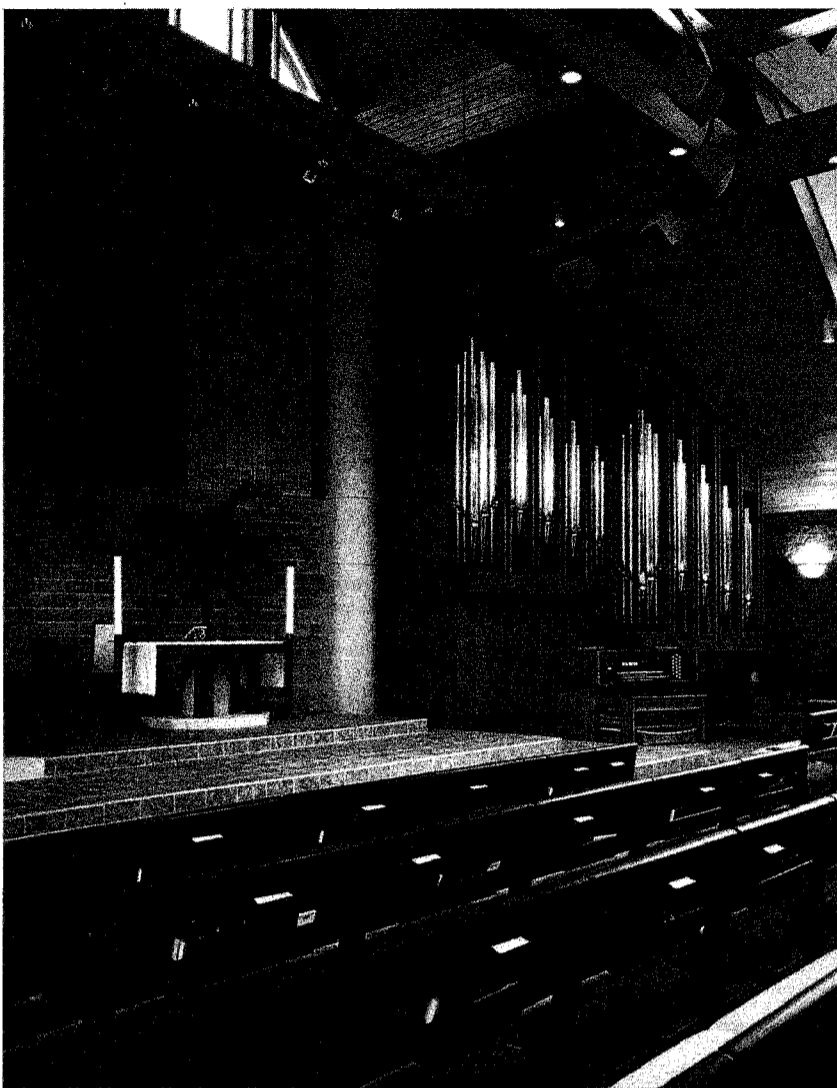
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New Organs



Cover
Our Savior's Lutheran Church,
Rockford, Illinois
Buzard Pipe Organ Builders,
Champaign, Illinois
Opus 23

Builder's statement

It has been a high honor to build the new organ for Our Savior's Lutheran Church. The congregation is actively engaged in musical expression at every service and their participation is extraordinarily high. The new organ is a part of the congregation's ongoing growth and recent construction of a new church building.

The Evangelical Lutheran Church of America is an inclusive, living tradition which embraces diversity and newness, while fostering liturgical expression through the *Lutheran Book of Worship* and its incredibly rich musical tradition. It is truly a catholic, inclusive tradition, as are its music and requirements for an organ. Therefore, a balanced eclecticism must be embraced when designing the organ. However, it is only through a single artistic vision that such eclecticism can have integrity as the organ-builder's individual style.

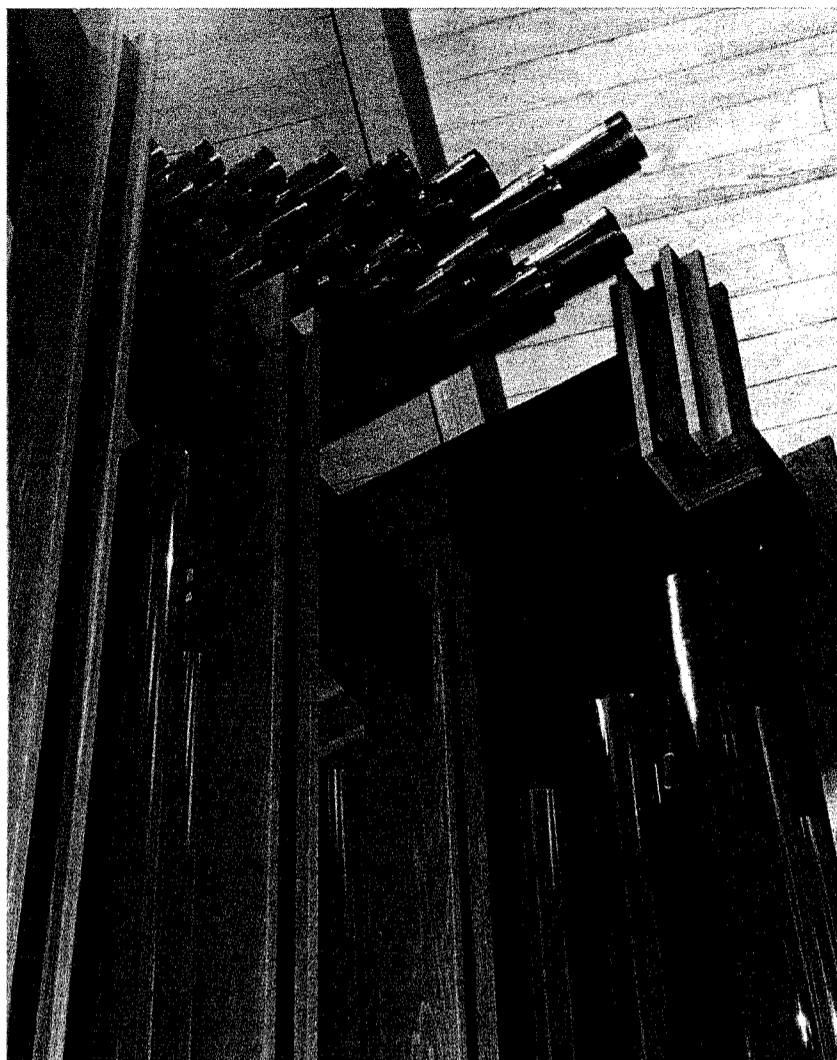
Our instruments are first and foremost accompanying organs. Their primary roles are accompanying choirs, leading hymn-singing and lending grandeur to ceremonial occasions. They are liturgy-spirited, but literature-minded as well. A wide variety of solo literature played for voluntaries and recitals is an essential requirement of an organ and is given careful consideration when designing all our instruments. The true test of such an instrument is its ability to sensitively illuminate textual subtleties in the hymns and canticles, and musically render the Bach "Magnificat" fugue at the close of service.

The abundance of 8-foot stops creates a blended full sound, made more intense by each successively added stop

as a crescendo is built. The rich, warm "Buzard Trademark" strings are sufficient for leading a congregation of 300 people, and the full Swell behind the box majestically supports a choir without overpowering. The Festival Trumpet (a Tuba) can regally herald the arrival of the Bishop or a bride, and it is orchestrally appropriate to the full organ's accompaniment. The organ can text-paint the hymns and accompaniments through registrations and subtle changes as the meaning of the texts shifts. Within its modest stoplist are the resources to effectively capture the sprightliness of Purcell, the spirituality of Howlpoint, and the intricacies of Bach's counterpoint.

The case of this organ is made of solid white oak with walnut accents, and was designed in conjunction with the building's architects. The facade pipes utilize flamed copper and polished tin, with the low 9 pipes of the Pedal 16' Open Diapason made of poplar and cherry, lacquered in a color which harmonizes with the other colors in the room. The Tuba is horizontally mounted over the Great interior and is made of flamed copper. The interior pipes are made of 50% tin and lead, with 15% tin for some of the metal flutes. The Great, Swell, and a portion of the Pedal divisions play upon 4 inches of wind pressure. The low 10 pipes of the Pedal 16' Open Diapason and the 16' Bourdon play on 4 1/4 inches, the Festival Trumpet plays on 10 inches of pressure. The organ comprises 24 stops, 30 ranks, across two manuals and pedal.

Thanks to the Buzard staff who have made this organ a reality, and who turn hunks of wood and metal into living, breathing, and singing creations worthy to praise and extol our Creator. John-Paul Buzard, design, artistic direction, tonal finishing; Brian Davis, head voicer, manager, tonal department, assistant; Stephen P. Downes, tonal assistant; installation; Charles Eames, general manager, engineering, installa-



Festival Trumpet

tion; R. Charles Leach, cabinetmaker, installation; Stuart Martin, cabinetmaker, installation; Kenneth McCabe, cabinetmaker, wind system, installation; Jay K. Salmon, office manager; Ray Wiggs, console & chest builder, installation; Keith Williams, service department manager.

GREAT

- 16' Lieblich Gedeckt (wood)
- 8' Open Diapason (tin-facade)
- 8' Flûte à Bibéron (metal)
- 8' Gedeckt Flute (ext 16')
- 4' Principal
- 4' Spire Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/4' Fourteenth
- 8' Minor Trumpet (Sw 16')
- Tremulant
- Cymbalstern
- Chimes
- 8' Festival Trumpet (10" wind)
- 8' Trumpet Solo 8'
- Gt/Gt 16-UO-4
- Sw/Gt 16-8-4
- MIDI on Great

SWELL

- 8' English Diapason
- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Harmonic Flute
- 2' Flageolet
- 2' Full Mixture IV
- 16' Bassoon (full length)
- 8' Trompette
- 8' Oboe
- 4' Clarion (from 16')
- Tremulant
- 8' Festival Trumpet (Gt)
- 8' Trumpet Solo (Gt)
- Sw/Sw 16-UO-4
- MIDI on Swell



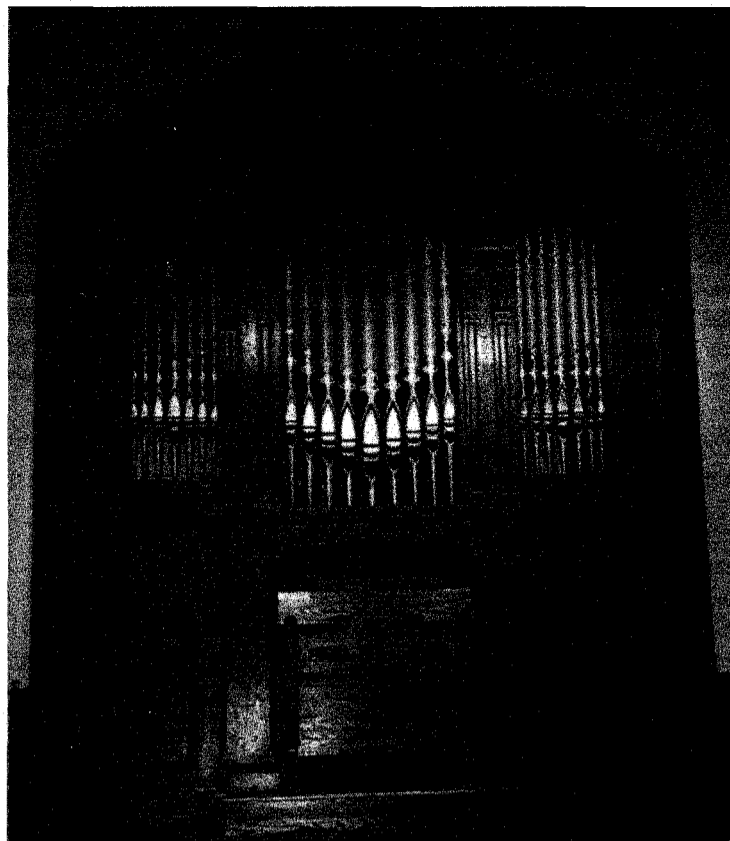
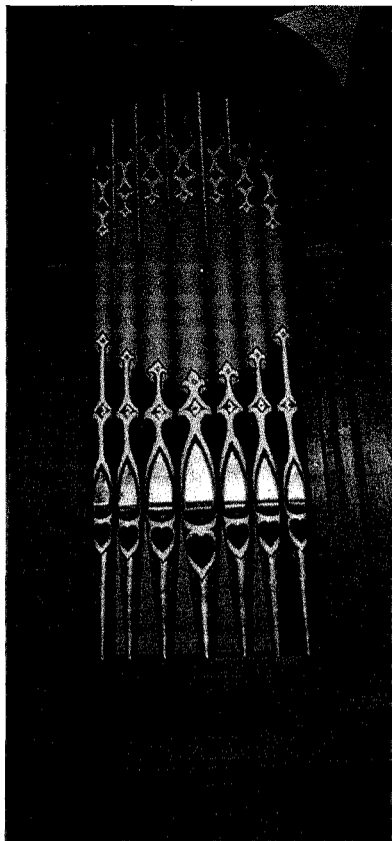
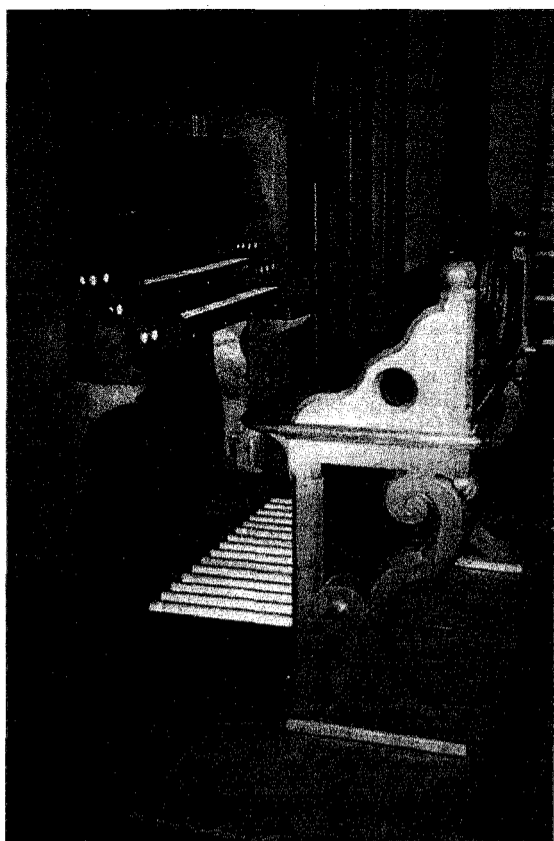
Swell reed battery

PEDAL

- 32' Subbass (1-12 digital)
- 32' Lieblich Gedeckt (Gt) (1-12 digital)
- 16' Open Diapason (wood, flamed copper, polished tin)
- 16' Bourdon (wood)
- 16' Lieblich Gedeckt (Gt) (wood)
- 8' Principal (from 16')
- 8' Gedeckt Flute (from 16')
- 4' Choral Bass (from 8') (tin-facade)
- 16' Trombone (ext Sw Trpt)
- 16' Basson (Sw)
- 8' Trumpet (from 16')
- 4' Clarion (from Sw 16')
- 8' Festival Trumpet (Gt)
- Gt/Ped 8 4
- Sw/Ped 8 4
- MIDI on Pedal

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016; ph 847/391-1045; fax 847/390-0408.

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Andover Organ Company, Methuen, Massachusetts, has restored the 1866 E. & G.C. Hook Opus 400 organ at Cheney Hall in Manchester, Connecticut. The organ was dedicated on June 25 in a concert by four local organists. Cheney Hall, built in 1866 as a cultural and community center by Cheney Brothers Company, silk industrialists, was designed by architect Hammat Billings. (Billings also designed the case for the Boston City Music Hall organ, now in Methuen, Massachusetts.)

When the hall was donated to the town in 1981, it had reached such a state of decrepitude that it was almost condemned by the building inspector. Trustees were elected and fundraising efforts to restore the building and the organ were begun. Andover removed the organ in 1987 and a contract was signed in 1990. Kathy Chagnon of West Brookfield, Massachusetts, began restoring the unusual pipework. Cost overruns on the building caused funds to run out before the organ part of the restoration, and work stopped.

Nine years later, 84-year-old John Barnini, former owner of the mill, provided the needed funding, and the contract was revived. The organ was cleaned, leather replaced, chests retabled, key actions rebushed and renutted, pipes repaired, and missing pipes replaced. Even the hand-pumping mechanism was made functional, and was demonstrated by Mr. Barnini at the dedication.

The organ has several unique features, including a brilliant Great chorus for its time and a Keraulophon on the Swell. Secular motifs (such as hearts) adorn the pipe stenciling. The bench is itself a work of art. After many years of an empty organ case at the front of the beautifully restored hall, the citizens of Manchester finally have their valuable organ back.

GREAT

- 8' Open Diapason
- 8' Dulciana
- 8' Stopped Diapason Bass
- 8' Melodia
- 4' Octave
- 2' Fifteenth
- III Mixture
- 8' Trumpet

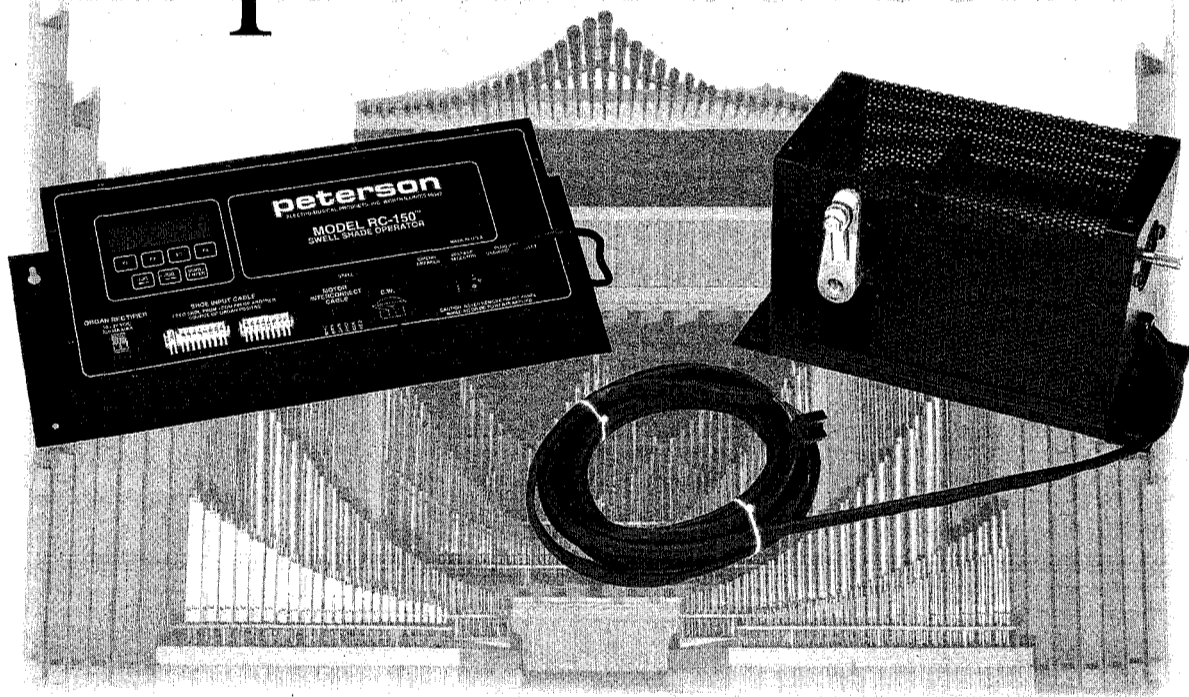
SWELL

- 8' Keraulophon
- 8' Stopped Diapason Bass
- 8' Stopped Diapason Treble
- 4' Flute
- 8' Oboe
- 8' Bassoon

PEDAL

- 16' Bourdon

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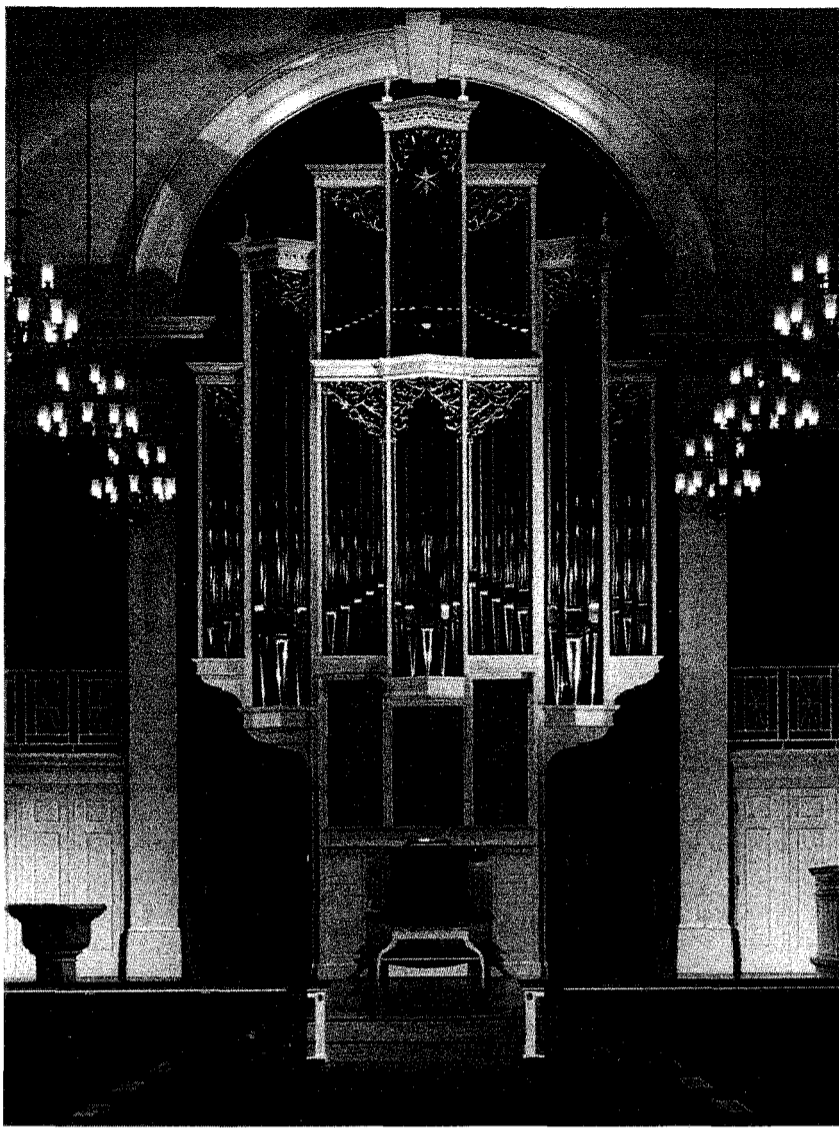


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Lauck Pipe Organ Company, Otsego, Michigan, has completed an organ renovation project for Pillar Christian Reformed Church, Holland, Michigan. The church's organ was originally built in 1900 by Barkhoff. In 1928, Hinners installed an electro-pneumatic organ. Stolz Piano and Organ of Holland, MI, was contracted in 1965 to provide a new console, recondition pipes and replace the blower. In 1996 Lauck Pipe Organ Company installed a new 2-manual console and completed an electric action rebuild as their Opus 42, which added 11 new ranks, repositioned the windchests, and returned the facade to the 1900 configuration. The present project added nine new ranks, including a third manual division, revoicing and rescaling of old ranks, and a new three-manual console. The firm's Opus 52 comprises 31 ranks, electric action. A service of rededication took place on September 10 with guest organist Linda Hakken performing. Jonathan Tuuk played the rededication concert on September 11.

GREAT
 8' Principal
 8' Spitzflute
 4' Octave
 4' Hohlflute
 2 1/2' Nazard
 2' Superoctave
 1 3/4' Tierce
 Mixture III
 8' Festival Trumpet
 Chimes
 Harp
 Gt/Ct 4
 Sw/Gt 16-8-4
 Ch/Gt 16-8-4

CHOIR
 8' Gedeckt
 8' Salicional
 8' Voix Celeste (49 pipes)
 4' Principal
 4' Flute Harmonique
 2' Blockflute
 1 1/2' Larigot
 8' Krummhorn
 Tremulant
 Ch/Ch 16-4
 Sw/Ch 16-8-4

SWELL
 8' Rohrflute
 8' Viola
 8' Viola Celeste (49 pipes)
 4' Principal
 4' Koppelflute
 2' Octave (12 pipes)
 Plein Jeu III
 16' Bassoon (12 pipes)
 8' Trompette
 8' Hautbois
 4' Clarion (12 pipes)
 Tremulant
 Sw/Sw 16-4

PEDAL
 32' Untersatz
 16' Principal
 16' Subbass
 16' Lieblich Gedeckt (ext, Sw)
 8' Octave (ext)
 8' Bourdon (ext)
 8' Gedeckt (Sw)
 4' Choralbass (ext)
 16' Bombarde (ext, Gt)
 16' Bassoon (Sw)
 8' Trompette (Sw)
 4' Clarion (Sw)
 Gt/Ped 8-4
 Sw/Ped 8-4
 Ch/Ped 8-4

Martin Ott Pipe Organ Company, Inc., St. Louis, Missouri, has built a new organ, Opus 90, for Trinity Lutheran Church, Lansdale, Pennsylvania: 70 ranks, 55 stops. The design is based on the German *Werkprinzip*, each division having its own structure and function within the total instrument. The Oberwerk is at the top of the case, the Hauptwerk in the central position, the Schwellwerk below the Hauptwerk, with the Pedal behind the main case. Key action is mechanical, stop action electric with 256 levels of memory. While awaiting the new organ, the church had on loan Ott's Opus 88, of one manual and pedal, eight ranks, seven stops. That organ has since been purchased by the congregation for use in the chapel.

HAUPTWERK
 16' Prinzipal
 8' Prinzipal
 8' Gemshorn
 8' Rohrflöte
 4' Oktave
 Kornett V (TF)
 4' Nachthorn
 2 1/2' Quinte
 2' Mixtur II-III
 2' Oktave
 Mixtur IV-VI
 16' Trompete
 8' Großtrompete
 8' Trompete
 Tremulant
 Zimbelstern
 OW/HW
 SW/HW

SCHWELLWERK
 16' Bourdon
 8' Viola di Gamba
 8' Voix Celeste (TC)
 8' Bourdon
 4' Oktave
 4' Flute Harmonic
 2' Waldflöte
 Mixtur IV
 16' Bombarde
 8' Trompette
 8' Hautbois
 4' Clairon
 Tremulant

OBERWERK
 8' Geigen Prinzipal
 8' Querflöte
 8' Quintade
 4' Oktave
 4' Blockflöte
 2 1/2' Nasat
 2' Oktave
 2' Nachthorn
 1 1/2' Terz
 1 1/2' Quinte
 1 1/2' Septime
 IV Scharff
 16' Dulzian
 8' Krummhorn
 8' Großtrompete
 Tremulant
 SW/OB

PEDAL
 32' Untersatz
 16' Prinzipalbaß
 16' Subbaß
 8' Oktavbaß
 8' Gedacktbaß
 4' Choralbaß
 4' Flötenbaß
 Mixtur IV
 32' Kontraposaune
 16' Posaune
 8' Trompette
 8' Großtrompete
 4' Großtrompete
 4' Schalmey
 HW/P
 OW/P
 SW/P



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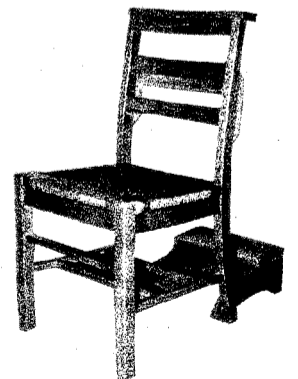
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, * = RCCO centre event, += new organ dedication, += OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 DECEMBER

Michael Lizotte; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Princeton University, Princeton, NJ 8 pm
Carol Concert; St. Paul's, Doylestown, PA 8 pm
Cor Cymraeg Rehoboth; Longwood Gardens, Kennett Square, PA 7 & 8 pm
Atlanta Boychoir; Peachtree Road United Methodist, Atlanta, GA 8 pm
Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Chute Middle School Chorus & Handbell Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

16 DECEMBER

American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm
Wheatland Chorale of Lancaster County, PA; Longwood Gardens, Kennett Square, PA 7 & 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
His Majesty's Clerkes; St. Procopius Abbey, Lisle, IL 8 pm

17 DECEMBER

Candlelight Carol Services; Trinity Church, Boston, MA 3:30, 6:30 pm
Carol Service; Harvard University, Cambridge, MA 5 pm
David Lester; Cathedral of All Saints, Albany, NY 4:30 pm; Lessons & Carols 5:15 pm
Helen Kemp, *Christmas in Holland*; Church of St. Joseph, Bronxville, NY 3 pm
Carol Sing; Our Lady of Sorrows, South Orange, NJ 4 pm
American Boychoir; West Windsor-Plainsboro H.S. North, Plainsboro, NJ 4 pm
Lessons & Carols; St. Paul's, Doylestown, PA 8 pm
Valley Forge Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm
Lessons & Carols; St. Gregory's Episcopal, Boca Raton, FL 4 pm
Annual Christmas Concert; Cleveland Museum of Art, Cleveland, OH 1:30 pm
Kettering Children's Choir; Kettering Seventh Day Adventist, Kettering, OH 4 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm
James Kibbie; University of Michigan, Ann Arbor, MI 4 pm
Bach, *Magnificat*; St. Regis Catholic Church, Bloomfield Hills, MI 7 pm
Annual Christmas Concert; Independent Presbyterian, Birmingham, AL 4 pm
Douglas Schneider; Holy Name Cathedral, Chicago, IL 3:30 pm
His Majesty's Clerkes; Fourth Presbyterian, Chicago, IL 3 pm
Christmas Concert with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
Marianne Webb; First United Methodist, Carbondale, IL 5 pm
Cathedral Choir and organ; Cathedral of St. Paul, St. Paul, MN 3 pm

18 DECEMBER

Carol Service; Harvard University, Cambridge, MA 8 pm
Madrigal Singers & Belles; Longwood Gardens, Kennett Square, PA 7 & 8 pm

19 DECEMBER

Ray Cornils, with brass & chorus; City Hall, Portland, ME 7:30 pm
Handel, *Messiah*, with orchestra; St. Thomas Church, New York, NY 7:30 pm
Lee F. Milhous, with soprano; St. Paul's, Doylestown, PA noon

First State Ringers; Longwood Gardens, Kennett Square, PA 7 & 8 pm
Thomas Kolar; St. Mary Church, Massillon, OH 12:10 pm

20 DECEMBER

Westminster Presbyterian Chancel Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm

21 DECEMBER

Handel, *Messiah*, with orchestra; St. Thomas Church, New York, NY 7:30 pm
Upper Darby High School Encore Singers; Longwood Gardens, Kennett Square, PA 7 & 8 pm

22 DECEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
Philadelphia Chamber Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm
Larry Long; Fourth Presbyterian, Chicago, IL 12:10 pm

23 DECEMBER

The Choristers of Upper Dublin, Montgomery County, PA; Longwood Gardens, Kennett Square, PA 7 & 8 pm
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

24 DECEMBER

Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 pm & 6 pm

28 DECEMBER

Lessons & Carols; St. Rose of Lima, York, PA 7:30 pm

29 DECEMBER

Richard Hill; Trinity Church, Boston, MA 12:15 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

1 JANUARY

Marc Cheban; Longwood Gardens, Kennett Square, PA 4 pm & 7 pm

2 JANUARY

Peter Conte; Longwood Gardens, Kennett Square, PA 4 pm & 7 pm

3 JANUARY

Justin Hartz; Longwood Gardens, Kennett Square, PA 4 pm & 7 pm

4 JANUARY

Don Kinnier; Longwood Gardens, Kennett Square, PA 4 pm & 7 pm

5 JANUARY

Douglas Marshall; Trinity Church, Boston, MA 12:15 pm
Rudolph Lucente; Longwood Gardens, Kennett Square, PA 4 pm & 7 pm

6 JANUARY

John Mitchener; Ardmore United Methodist, Winston-Salem, NC 8 pm
John Weaver with chorus; Coral Ridge Presbyterian, Ft. Lauderdale, FL 8 pm
Thomas Trotter, with Cleveland Orchestra brass; Severance Hall, Cleveland, OH 9 pm

7 JANUARY

Brenda Vrenderburg; Cathedral of All Saints, Albany, NY 4 pm
Epiphany choral concert; Cathedral Church of the Advent, Birmingham, AL 5 pm
Maggie Kemper; Cleveland Museum of Art, Cleveland, OH 2:30 pm

8 JANUARY

Martin Jean; Yale University, New Haven, CT 8 pm

12 JANUARY

Laurence Carson; Trinity Church, Boston, MA 12:15 pm
Symposium on Worship and the Arts; Calvin College, Grand Rapids, MI (through 13 January)
Thomas Murray; First Trinity Presbyterian, Laurel, MS 7:30 pm

14 JANUARY

James David Christie; Yale University, New Haven, CT 8 pm
Karl Cole; Auditorium Center, Rochester, NY 2:30 pm
Peter Mahigian; Cathedral of All Saints, Albany, NY 4:30 pm; Epiphany Lessons & Carols, 5:15 pm
John Clodig; St. Thomas, New York, NY 5:15 pm

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Karel Paukert; Cleveland Museum of Art,
Cleveland, OH 2:30 pm

18 JANUARY
Schola Cantorum with strings; St. Peter's
Episcopal, Weston, MA 8 pm
Choral Evensong; St. Peter's, Morristown, NJ
7:30 pm
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm

19 JANUARY
Ken Cowan; Trinity Church, Boston, MA
12:15 pm
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm
Marilyn Keiser, workshop; St. Bernard's
Abbey, Cullman, AL 6:45 pm
Chicago Camerata; Fourth Presbyterian,
Chicago, IL 12:10 pm
Paul Leddington Wright; First Presbyterian,
Arlington Heights, IL 7:30 pm

20 JANUARY
CJ Sambach; Mattituck Presbyterian, Mattituck,
Long Island, NY, 10:30 am Pipe Organ
Informance, 7:30 pm recital
Barbara & Gerhardt Suhrstedt, piano; Longwood
Gardens, Kennett Square, PA 1:30 pm
John Mitchener; North Carolina School of
the Arts, Winston-Salem, NC 8 pm
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm
Frederick Swann, workshop; North Naples
United Methodist, Naples, FL 10 am
Marilyn Keiser, workshop; St. Bernard's
Abbey, Cullman, AL 9 am

21 JANUARY
Charles Semowich; Cathedral of All Saints,
Albany, NY 4:30 pm
Rosalind Mohnsen; St. Thomas, New York,
NY 5:15 pm
Early Music Players; Our Lady of Sorrows,
South Orange, NJ 3 pm
Stephen Tharp; St. John's Evangelical
Lutheran, Allentown, PA 4 pm
Barbara & Gerhardt Suhrstedt, piano; Longwood
Gardens, Kennett Square, PA 2:30 pm
David Arcus; Duke University, Durham, NC 5
pm
John Weaver, with Marianne Weaver, flute;
First Presbyterian, Atlanta, GA 2:15 pm
Searle Wright; St. Gregory's Episcopal, Boca
Raton, FL 4 pm
Robert Glasgow; Trinity Church, Vero
Beach, FL 4 pm
Frederick Swann; North Naples United
Methodist, Naples, FL 4:30 pm
Karel Paukert; Cleveland Museum of Art,
Cleveland, OH 2:30 pm
Christopher Young, workshop; Faith Lutheran,
Cincinnati, OH 7:30 pm
Michael Gallit; Cathedral of St. Paul, St.
Paul, MN 3 pm

23 JANUARY
James Diaz; Peachtree Road United
Methodist, Atlanta, GA 8 pm

26 JANUARY
JanEl Gortmaker; Emmanuel Church,
Chestertown, MD 8 pm
Philadelphia Organ Quartet; The Kirk of
Dunedin, Dunedin, FL 8 pm
Choral concert; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm
Marianne Webb; Southern Illinois University,
Carbondale, IL 8 pm
Knoxville AGO workshop; Westminster Pres-
byterian, Knoxville, TN (through Jan. 27)
David Higgs; Westminster Presbyterian,
Knoxville, TN 8 pm

27 JANUARY
Tom Hazleton; Dickinson High School, Wilming-
ton, DE 8 pm
Philadelphia Organ Quartet; The Kirk of
Dunedin, Dunedin, FL 2 pm
David Higgs, master class; Westminster
Presbyterian, Knoxville, TN 9:30 am & 2:30 pm

28 JANUARY
Edward Doucet; Cathedral of All Saints,
Albany, NY 4:30 pm
Jonathan Oblander; St. Thomas, New York,
NY 5:15 pm

Joan Lippincott; Princeton Theological Sem-
inary, Princeton, NJ 8 pm
Ji-Yoen Choi; Church of the Epiphany,
Washington, DC 4 pm
Paul Fleckenstein; Longwood Gardens,
Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum of Art,
Cleveland, OH 2:30 pm
Kettering Children's Choir; Kettering Seventh
Day Adventist Church, Kettering, OH 4 pm
Musica Trinitatis; Trinity Episcopal, Fort
Wayne, IN 5 pm
Philip & Betty Gehring; St. Mary of the Lake,
Gary, IN 3 pm

30 JANUARY
Douglas Rafter; Portland City Hall, Portland,
ME 7:30 pm

31 JANUARY
Martin Jean; Yale University, New Haven, CT
8 pm

UNITED STATES
West of the Mississippi

16 DECEMBER
Boys Choir of Harlem; Royce Hall, UCLA, Los
Angeles, CA 2 pm

17 DECEMBER
Vytenis Vasyliunas; St. Mary's Cathedral,
San Francisco, CA 3:30 pm
Oluf Christian Lund; Trinity Episcopal,
Santa Barbara, CA 3:30 pm
Handel, *Messiah* (Pt. 1); All Saints' Episcopal,
Beverly Hills, CA 5 pm
Tallis Scholars; Royce Hall, UCLA, Los Ange-
les, CA 4 pm

22 DECEMBER
Joseph Adam, with Holiday Singalong;
Benaroya Concert Hall, Seattle, WA 8 pm

23 DECEMBER
David Higgs, with chorus; Benaroya Concert
Hall, Seattle, WA 8 pm

31 DECEMBER
David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
James Welch; Church of Jesus Christ of Lat-
ter-day Saints, Palo Alto, CA 8 pm

5 JANUARY
Carole Terry, with orchestra; Benaroya Hall,
Seattle, 8 pm (also Jan. 6)

7 JANUARY
Ji-Yoen Choi; First Presbyterian, Kerrville,
TX 3 pm
Epiphany Lesson and Carols; St. Mary's
Cathedral, San Francisco, CA 3:30 pm

13 JANUARY
Midwinter Conference for Church Musicians;
First United Methodist, Stillwater, OK 9 am

14 JANUARY
George Ritchie; Christ the King Lutheran,
Houston, TX 5 pm
Sean O'Neal; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

15 JANUARY
Ji-Yoen Choi; Country Club Christian
Church, Kansas City, MO 8 pm

18 JANUARY
Lenten Music; St. Peter's Episcopal, Weston,
MA 8 pm

19 JANUARY
J. Melvin Butler; St. Mark's Cathedral, Seat-
tle, WA 7:30 pm

21 JANUARY
Gillian Weir; First & Calvary Presbyterian,
Springfield, MO 7:30 pm
Stefan Engels; Marvin United Methodist,
Tyler, TX 4 pm
Linton Powell; St. Stephen Presbyterian,
Fort Worth, TX 7:30 pm
Lyle Settle; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
James Welch; Our Lady of Guadalupe,
Windsor, CA 4 pm
Chamber Music; All Saints' Episcopal, Bever-
ly Hills, CA 4 pm

22 JANUARY
Gillian Weir, master class; St. Louis Cathed-
ral, St. Louis MO 7:30 pm

23 JANUARY
Gillian Weir; St. Louis Cathedral, St. Louis,
MO 7:30 pm

28 JANUARY
Robert Huw Morgan; Trinity Lutheran, Lyn-
wood, WA 7 pm
Hans Uwe Hielscher; St. Mary's Cathedral,
San Francisco, CA 3:30 pm

29 JANUARY
David Hurd; Benaroya Hall, Seattle, WA 7:30
pm

INTERNATIONAL

15 DECEMBER
Darryl Nixon; St. Andrew's Wesley, Vancou-
ver, BC, Canada, 8 pm

16 DECEMBER
Carlo Curley; St. Peter's Church, Staines,
Middlesex, England 7:30 pm
Robert Sharpe; Lichfield Cathedral, England
7:30 pm

22 DECEMBER
Keith Winpenny; St. Mary's in the Market
Place, Stockport, England 3 pm

29 DECEMBER

Robin Jackson & Maureen McAllister; St. George's, Beckenham, England 12:30 pm

7 JANUARY

Robin Jackson & Maureen McAllister; St. Paul's Cathedral, London, England 5 pm

13 JANUARY

Francis Jackson; Holy Trinity Church, Guildford, England 8 pm

Andrew Lumsden; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am
Gerhard Weinberger; St. Philippus, Laim, Germany 8 pm

17 JANUARY

Christopher Bowers-Broadbent; Temple Church, London, England 1:15 pm

20 JANUARY

Roger Fisher; The Old Chapel, Flintshire, England 3:15 pm

24 JANUARY

Ian le Grice; Temple Church, London, England 1:15 pm

26 JANUARY

Thomas Murray, Trinity Lutheran; London, Ontario, Canada 8 pm

Gillian Weir; Royal Festival Hall, London, England 7:30 pm

Wayne Marshall; Palmira Square South, Warrington, England 7:45 pm

27 JANUARY

Thomas Murray, workshop; Trinity Lutheran, London, Ontario, Canada 10 am

John Kitchen; Reid Memorial Church, Edinburgh, Scotland 7:30 pm

Gerhard Weinberger; St. Boniface Basilica, Munich, Germany 8 pm

30 JANUARY

Kevin Bowyer; de Montfort Hall, Leicester, England 7:30 pm

31 JANUARY

Keith John; Temple Church, London, England 1:15 pm

Organ Recitals

GASTON AREL, St. James United Church, Montréal, Québec, Canada, August 15: *Variations sur le "Pange lingua,"* Leclerc; *Esquisses*, nos. 1, 3, op. 58, Schumann; *Choral no. 2*, Franck; *Grand Choeur Dialogué*, Gigout.

FREDERICK BEAL, St. Mary de Crypt, Gloucester, UK, August 22: *Voluntary in c*, Greene; *Two Chorale Preludes*, Bach; *Two Antiphons*, op. 15, Dupré; *Fidelis*, Whitlock; *Prelude on "Hufrydol,"* Willan.

PHILIPPE BELANGER, St. James United Church, Montréal, Québec, July 25: *Prelude and Fugue in a*, S. 543, *Allein Gott in der Höh' sei Ehr'*, S. 663, Bach; *Fantasia and Fugue on BACH*, Liszt; Improvisation.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, July 16: *Praeludium in F-sharp minor*, Buxtehude; *Symphony 5*, op. 42, no. 5, Widor.

SCOTT BRADFORD, with James Freeman, trumpet, St. James United Church, Montréal, Québec, June 27: *Sonata for Trumpet in D*, Purcell; *Fugue in c*, S. 546, Bach; *Prayer of St. Gregory*, Hovhanness; *The Hollow Men*, Persichetti; *Concerto in C*, S. 594, Bach; *Concerto in E for Trumpet*, Haydn.

TIMOTHY BUENDORF, Christ United Methodist Church, Rochester, MN, July 11: *Grande Pièce Symphonique*, Op. 17, Franck.

PETER BUTLER, Christ Church Cathedral, Montréal, Québec, Canada, August 2: *Wenn wir in höchsten Nöten sein*, BWV 641, *In dich hab' ich gehoffet, Herr*, BWV 640, 712, *An Wasserflüssen Babylon*, BWV 653b, *Fugue in b*, BWV 579, *Vater unser im Himmelreich*, BWV 760, 761, *Vor deinen*

Thron tret' ich, BWV 668, *Passacaglia in c*, BWV 582, Bach.

BRIDGET CHATTERLEY, Christ Church Cathedral, Montréal, Québec, Canada, August 9: *Prelude and Fugue in c*, BWV 549, *Trio in G*, BWV 586, *Prelude and Fugue in g*, BWV 535, *Christ lag in Todesbanden*, BWV 625, *Fantasia on "Christ lag in Todesbanden,"* BWV 695, *Jesus Christus, unser Heiland*, BWV 626, *Christ ist erstanden*, BWV 746, 627, *Erstanden ist der heilige Christ*, BWV 628, *Erstanden ist der herrliche Tag*, BWV 629, *Heut triumphiret Gottes Sohn*, BWV 630, *Komm, Gott Schöpfer, heiliger Geist*, BWV 631, 667, *Ich hab mein Sach Gott heimgestellt*, BWV 1113, Bach.

KEN CORNEILLE, with Peggy Jon Steckler, flute, St. James United Church, Montréal, Québec, Canada, August 29: *Litanies; Three Movements for flute and organ*, Alain; *Variations on "Picardy,"* Cornelle; *Sonata for flute & piano, Sonata II*, Hindemith; *Sonata in G for flute and organ*, Haydn.

JAMES C. CRIPPS, Highlands United Methodist Church, Highlands, NC, August 13: *La Romanesca*, Valente; *Fantasia*, Sweelinck; *Toccata and Fugue in d*, Bach; *Litany*, Pinkham; *Partita on "I Walk to Walk as a Child of the Light,"* Behnke; *Prelude on "New Britain,"* Wood; *Partita on "At the River,"* Spong; *Lord of the Dance*, Rawsthorne; *Erbarm dich mein, o Herre Gott*, Bach; *Prelude and Fugue on B-A-C-H*, Liszt.

PAOLO CRIVELLARO, Parish Church, Magnano, Italy, August 25: *Ricercada*, Bologna; *Hymn "Ave Maris Stella,"* Cavazzoni; *Gagliarda Lombarda*, Valente; *Toccata del Quinto Tono*, Gabrieli; *Ricercar del quarto tono*, Merulo; *La Gratosia*, Pellegrini; *Consonanze strauaganti*, De Macque; *Tocca-*

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ta "Non senza fatica si giunge al fine," *Aria detta la Frescobaldi, Toccata avanti il Ricercar, Ricercar con obbligo di canta la quinta parte senza toccarla, Frescobaldi; Battaglia, Folgia, Storace.*

DEE-ANN CROSSLEY, Christ United Methodist Church, Rochester, MN, August 1: *Toccata in G, DuBois; Tuba Tune, Lang-Concert Bolero, Lefebure-Wely; Prelude in e, Bales; Toccata and Fugue in d, BWV 565, Bach.*

PHILIP CROZIER & SYLVIE POIRIER, Cathédrale St. André, Bordeaux, France, June 27: *Suite on Famous Christmas Carols for Organ Duet, Bölting; Two Duets for Eliza, Wesley; Fantaisie sur une Antienne, Cogen; Nun ruhen alle Wälder, op. 19, no. 1, Vater unser im Himmelreich, op. 19, no. 4, Höpner; Dance Suite for Organ Duet, Kloppers.*

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, August 16: *Partita on "Allein Gott in der Höh sei Ehr," BWV 771, Fantasie in c, Trio in g, BWV 584, O Lamm Gottes, unschuldig, Herr Jesu Christ, mein Leben Licht, BWV 750, Nun ruhen alle Wälder, BWV 756, Fugue in G, BWV 581, Toccata in E, BWV 566.*

MERRILL N. DAVIS, III, Christ United Methodist Church, Rochester, MN, August 29: *Toccata, Sweelinck; Pavana "The Earle of*

Salisbury," Byrd; Fanfare, Purcell; Concerto in g, Handel; Two Chorale Settings, Manz; Sinfonia in Honor of St. John the Baptist, Hakim; Improvisation.

EMMA LOU DIEMER, St. Mary's Cathedral, San Francisco, CA, August 20: *Psalm 27: "The Lord is my light and my salvation," Psalm 83: "O God, do not keep silence," Psalm 75: "We give thanks to thee, O God," Psalm 23: "The Lord is my shepherd," Variations on "Abide with Me" (based on tune Eventide), Psalm 72: Epiphany (based on tune Puer nobis), Psalm 104: Pentecost (based on tune Sonne der Gerechtigkeit), Psalm 150: The Holy Trinity (based on tune Nicaea), Psalm 145: "I will extol thee, my God and King," Toccata, Diemer.*

THOMAS FITCHES, St. James' Cathedral, Toronto, Canada, August 13: *Magnificat on the First Tone, Buxtehude; Cantabile, Jongen; Sonata No. 3 in A, Mendelssohn.*

STEVE GENTILE, Christ United Methodist Church, Rochester, MN, July 25: *Praeludium & Fugue in D Major, Buxtehude; Allegro Cantabile (Symphony 5), Widor; Suite on "O Filii et Filiae," Nosetti; Choral (Symphony 2), Vierne.*

WACLAW GOLONKA, St. Augustine's Church, Vienna, Austria, July 21: *Prelude and Fugue in e, S. 548, Trio Sonata No. 2 in c, S. 526, Passacaglia in c, S. 582, Allein Gott in der Höh' sei Ehr, S. 662, Prelude and Fugue in G, S. 541, Bach.*

THOMAS KURT, Cathedral of the Holy Angels, Gary, IN, July 23: *Toccata, Adagio & Fugue, S. 564, Herzlich tut mich verlangen, S. 727, Wachet auf, ruft uns die Stimme, S. 645, Bach; Toccata in A Minor, op. 80, Reger; Andante sostenuto (Symphonie Gothique), Widor; Movements 1 & 2 (Le Chemin de la Croix, op. 29), Prelude & Fugue in G Minor, op. 7, no. 3, Dupré.*

JEAN LADOUGER, Christ Church Cathedral, Montréal, Québec, July 12: *Toccata and Fugue in d, S. 539, Nun lasset uns den Lieb begrab'n, S. 1111, Sonata No. 5 in C, S. 529, Jesu, meine Freude, S. 1105, S. 713, Prelude and Fugue in b, S. 544, Bach.*

JOAN LIPPINCOTT, St. John's Cathedral, Denver, CO, July 28: *Prelude & Fugue in C Major (9/8), S. 547, Nun danket alle Gott, S. 657, Schmücke dich, o liebe Seele, S. 654, Von Gott will ich nicht lassen, S. 658, Toccata & Fugue in F Major, S. 540, Trio Sonata 1, S. 525, Passacaglia in C Minor, S. 584, Bach.*

DIANA LEE LUCKER, Christ United Methodist Church, Rochester, MN, July 18: *Toccata in D minor, op. 59, no. 5, Reger; Récit de tierce, Dialogue, de Grigny; Scherzo in G minor, Bossi; Aria, Manz; Fugue in D Major, op. 59, no. 6, Reger.*

KEVIN McKELVIE, Holy Name Cathedral, Chicago, IL, July 30: *Toccata, Adagio and Fugue in C, S. 654, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue on ALAIN, Duruflé.*

JOHN MITCHNER, St. Augustine's Church, Vienna, Austria, July 28: *Prelude and Fugue in e, S. 548, O Lamm Gottes, unschuldig, S. 656, Concerto in d, S. 596, Trio Sonata No. 1 E-Flat, S. 525, Fantasia and Fugue in g, S. 542, Bach.*

KOLA OWOLABI, Christ Church Cathedral, Montréal, Québec, July 5: *Fantasia and Fugue in c, S. 537, Allein Gott in der Höh' sei Ehr, S. 662, 663, 664, Prelude and Fugue in c, S. 557, Ehre sie dir, Christe, der du leidest Not, S. 1097, Vater unser im Himmelreich, S. 636, Dies sind die heil'gen zehn Gebot, S. 635, 679, 678, Bach.*

RICHARD PEEK, St. John's Episcopal Church, Charlotte, NC, June 13, and Chiesa di Santa Maria Elisabetta, Cavallino, Italy, July 27: *Sonata d'intavolatura per Organo, Zipoli; Fuga in c, K. 58, Scarlatti; Voluntary in D, Selby; Sonatina for Organ Manuals, Peek; Jesus Christus, unser Heiland, S. 666, Meine Seele erhebt den Herren, S. 648, Prelude and Fugue in a, S. 543, Bach.*

RÉJEAN POIRIER, Christ Church Cathedral, Montréal, Québec, June 28: *Allbreve in D, S. 589, Vom Himmel hoch da komm ich her, S. 701, 700, Fugue in g, S. 131a, Wer nur den lieben Gott lässt walten, S. 691, 691a, 690, 642, Prelude and Fugue in e, S. 555, Ach Gott, vom Himmel sieh' darein, S. 741, Du Friede fürst, Herr Jesu Christ, S. 1102, Als Jesus Christ in der Nacht, S. 1108, Prelude and Fugue in C, S. 545, Bach.*

GILLES RIOUX, St. James United Church, Montréal, Québec, July 4: *Nun danket alle Gott, op. 65, Karg-Elert; Vor deinen Thron, S. 668, Prelude and Fugue in D, S. 532, Bach; Cantabile, Franck; Prelude and Fugue in g, op. 7, no. 3, Dupré; Chaconne sur le nom de Bernard Piché, Rioux.*

DANA ROBINSON, First Presbyterian Church, Urbana, IL, July 29: *Toccata in C, S. 564, Bach; Trio super: Herr Jesu Christ, dich zu uns wend, S. 655, Allein Gott in der Höh sei Ehr, S. 662, S. 664, Jesus Christus, unser Heiland, S. 665, Bach. St. Andrew's Lutheran Church, Champaign, IL, July 29: *Sonata 5, S. 529, Ten Settings from the Orgelbüchlein, Prelude & Fugue in d minor, S. 539, Bach.**

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa, WI, June 29: *Chaconne in G, L. Couperin; Vespers, Betteridge; Prelude and Fugue in B-flat, Simon; Sonata No. 6, Mendelssohn; Largo e spiccato (Concerto in d), Vivaldi/Bach; Now thank we all, Bach; Biblical Sonata, Kuhnu; Melodia, Reger; Complaine, Betteridge; Dialogue (Premier Livre d'Orgue), Boyvin.*

ANN ELISE SMOOTH, City Hall Auditorium, Portland, ME, July 11: *Passacaglia, Bach; Sonata in E-flat Major, Baristow; Sinfonia to Cantata 29, Bach-Dupré; Prélude et Danse Fuguée, Litaize; Prélude & Fugue sur le nom d'Alain, Duruflé; Toccata all Rumba, Planavsky.*

STEPHEN THARP, St. Eustache, Paris, France, July 27: *Goldberg Variations, Bach-Tharp; Fugue in B-flat Major, op. 61, no. 1, Schumann; Toccata et Fugue Symphonique on BACH, Newman.*

ELISABETH ULLMANN, St. Augustine's Church, Vienna, Austria, July 14: *Sinfonia from "Ratswahl" Cantata 29 (arr. Dupré), Prelude and Fugue in d, S. 539, Partite diverse sopra "O Gott, du frommer Gott," S. 767, Trio Sonata No. 3 in d, S. 527, Christus, der ist mein Leben, S. 1112, Du Friede fürst, Herr Jesu Christ, S. 1102, Herzlich lieb hab ich dich, o Herr, S. 1115, Toccata, Adagio and Fugue in C, S. 564, Bach.*

GILLIAN WEIR, University Temple United Methodist Church, Seattle, WA, July 2: *Impetuoso, Wiedemann; Canonic Variations on "Von Himmel hoch," S. 769, Bach; St. Francis Walking on the Waves, Liszt-Rogg; Symphony 6, Widor.*

CHRISTOPHER YOUNG, McKinley Presbyterian Church, Champaign, IL, July 29: *Atus tiefer Not, schrei ich zu dir, S. 686, Die sind die heiligen zehn Gebot, S. 678, O Mensch, bewein dein Sünde gross, S. 622, Toccata & Fugue in d minor, S. 565, Bach. Chapel of St. John the Divine, Champaign, IL, July 29: *Prelude & Fugue in E-flat, S. 552, Passacaglia in c minor, S. 582, Bach.**

FRANÇOIS ZEITOUNI, Christ Church Cathedral, Montréal Québec, July 19: *Sonata No. 2 in c, S. 526, Ach Gott, zu dich erbarmen, S. 1109, Erbarm' dich mein, O Herre Gott, S. 721, Vater unser im Himmelreich, S. 682, 683, 683a, Aus der Tiefe ruf ich, S. 745, Prelude and Fugue in a, S. 543, Bach.*

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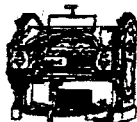
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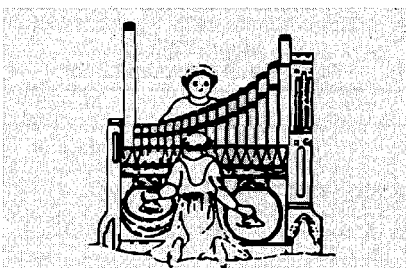
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2 manual console Klann, "Lindon" (conductor) style, light oak, 12 Sw. stops & 3 cplrs, 8 Gt. stops & 6 cplrs, Pd. 7 stops, 4 cplrs, Ped switching in console, 5 Gen, 4 Sw, 3 Gt, GC, Sfs. \$1,000. 8' Trumpet 3-1/8" @ 8'C, 61, 4" wp, basses mitred \$700. Stinkens 8' Principal 46sc, 61 4"wp, \$450. 3 plate valve regulators: 1-1/2" x 2", 2" x 2-1/2", 2-1/2" x 3". \$175 each. opus@got.net 831/335-0810.

Must sell quickly: single unit chests, reservoirs, tremis, keyboards, offset chests, glockenspiel, swell engines, and 8' Tibia. Following Wurlitzer: 16"-12n Bourdon with chests, regulators, Chrysoglott with vibraphone. 2/7 relay switch stack. Johnson Organ Co., Box 1228, Fargo, ND 58107 for SASE. 701/237-0477.

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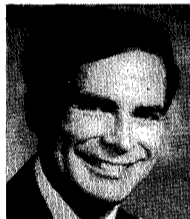
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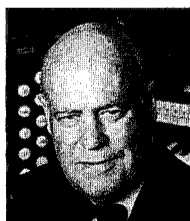
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